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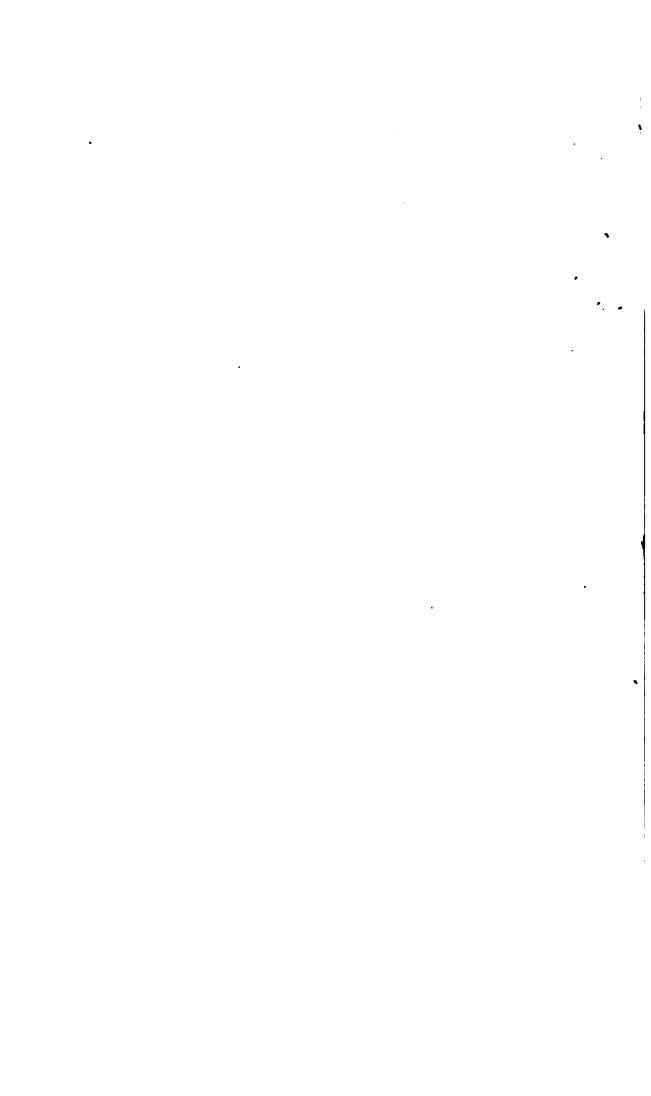
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TO
TEACHERS AND AMATEURS OF MUSIC.

LADIES AND GENTLEMEN,

I once more have the honor of appearing before you, and in so doing, I beg to return my most sincere and respectful thanks for the kind patronage you have been pleased to extend to my *Elementary Musical Works*, printed for Messrs. R. Cocks and Co.

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I remain,

Ladies and Gentlemen,

Your grateful and obedient Servant,

J. A. HAMILTON.

London, March, 1838.

A DICTIONARY,

&c.

A.

A. (*Italian.*) By, for.

ABBANDONE, ABBANDONO, *con* (*Italian.*) With self-abandonment; despondingly.

ABBASSIMENTO DI MANO (*Italian.*) Fall of the hand in beating time.

A BATTUTA (*Italian.*) In strict or measured time.

A BENE PLACITO (*Italian.*) At pleasure as to time.

X ABSATZ (*German.*) A section or musical sentence.

ABWECHSLEND (*German.*) *Alternating*; as *mit abwechselnden manualen*, alternately from the great to the choir organ, &c.

A CAPELLA (*Italian.*) In the church style.

A CAPRICCIO (*Italian.*) At will, agreeable to our fancy.

ACCELLERANDO (*Italian.*) With gradually increasing velocity of movement.

X ACCENT. A slight stress placed upon a note to mark its place and relative importance in the bar.

ACCIACATURA (*Italian.*) A species of arpeggio.

X ACCIDENTS. Occasional sharps, flats, and naturals, placed before notes in the course of a piece.

ACCOLLADE (*French.*) The *brace* employed to connect two or more staves in pianoforte or harp music, and in scores.

ACCOMPANIMENT. A part added to a principal one by way of enhancing the effect of the composition. Accompaniments are sometimes *ad libitum*, that is, they may be dispensed with in the performance; and sometimes *obligato*, that is, indispensable to the proper effect of the whole.

✓ **ACCORD** (*French.*) A chord.

ACCORDANDO (*Italian.*) Tuning.

ACCORDARE (*Italian.*) To tune.

ACCORDATURA (*Italian.*) The scale of notes according to which the open strings of any instrument are tuned. Thus, C, G, D, A, form the accordatura of the violoncello; G, D, A, E, that of the violin.

ACORDER (*French.*) To tune an instrument.

ACHTELNOTE (*German.*) A quaver.

ACOUSTICS. The general theory of sound.

ACUTE. High as to pitch; elevated in the general scale of sounds.

ADAGIO (*Italian.*) A very slow degree of movement, demanding much taste and expression in the performance.

ADAGIO ASSAI or **MOLTO** (*Italian.*) Very slow and expressive.

ADAGIO CANTABILE, E SOSTENUTO (*Italian.*) Very slow, singing and sustained.

ADAGISSIMO (*Italian.*) Extremely slow.

A DEUX (*French.*) }
A DUE (*Italian.*) } For two voices or instruments.

A DEUX TEMPS (*French.*) Two equal times or measure-notes in a bar.

AD LIBITUM (*Latin.*) *At will, or discretion.* This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.

ÆQUISONANS }
ÆQUISONANT } See Equisonant.

AFFETTUOSO, AFFETTUOSAMENTE, or CON AFFETTO (*Italian.*) With tenderness and pathos.

AFFLIZIONE, con (*Italian.*) Sorrowfully, with affliction.

AFFRETTANDO, AFFRETTATE (*Italian.*) Accelerating, hurrying the time.

AGEVOLE (*Italian.*) Without labor, light, easy, agreeably.

AGITATO, CON AGITAZIONE (*Italian.*) With agitation, anxiously.

AGNUS DEI (*Latin.*) One of the principal movements of the mass.

A GRAND CHŒUR (*French.*) For the full chorus, in opposition to the passages for the solo parts only.

A GRAND ORCHESTRE (*French.*) For the full orchestra.

AIR (*French.*) An air, or song; as, *Air Ecossois*, a Scotch air.

AIRS TENDRES (*French.*) Amatory Airs.

AIS (*German.*) A sharp.

AL, ALL', ALLA (*Italian.*) *To the, sometimes, in the style of.*

ALLA BREVE (*Italian.*) A quick species of common time, formerly used in church music.

ALLA CACCIA. In the hunting style.

—— CAPELLA. In the church style.

—— MODERNA. In the modern style.

—— MILITAIRE. In the military style.

—— POLACCA. In the style of a Polish dance.

—— RUSSE. In the style of Russian music.

—— SICILIANA. In the style of the Sicilian shepherds' dance.

—— SCOZZESE. In the Scotch style.

—— TURCA. In the Turkish style.

—— VENEZIANA. In the Venetian style.

—— ZOPPA. In a constrained and limping style.

—— ROVERSCIO (*Italian.*) By reverse or contrary motion.

ALL' ANTICA. In the old style.

—— ESPAGNUOLA. In the Spanish style.

—— INGLESE. In the English style.

—— ITALIANA. In the Italian style.

ALLEGREMENTE (*Italian.*) With quickness.

ALLEGRETTO (*Italian.*) Somewhat cheerful, but not so quick as *Allegro*.

ALLEGRETTO SCHERZANDO (*Italian.*) Moderately playful and vivacious.

ALLEGREZZA (*Italian.*) Joy: as, *con allegrezza*, joyfully, animatedly.

ALLEGRISSIMO (*Italian.*) Extremely quick and lively.

ALLEGRO (*Italian.*) Quick, lively. A term implying a rapid and vivacious movement, but which is

frequently modified by the addition of other words:
as,

ALLEGRO AGITATO. Quick, with anxiety and agitation.

———— ASSAI. Very quick.

———— COMODO (*Italian.*) With a convenient degree of quickness.

———— CON BRIO. Quick, with brilliancy.

———— CON FUOCO. Quick, with fire.

———— CON MOTO. Quick, with more than the usual degree of movement.

———— CON SPIRITO. Quick, with spirit.

———— FURIOSO. Quick, with fury.

———— MOLTO, or DI MOLTO. Very quick.

———— VELOCE. Quick, with rapidity.

———— VIVACE. With vivacity.

———— VIVO. Quick, with unusual briskness.

ALLEMANDE (*French.*) A dance peculiar to Germany and Switzerland.

ALL' IMPROVISTA (*Italian.*) Extemporaneously, without premeditation.

AL LOCO (*Italian.*) To some previous place; a term of reference.

ALLONGER (*French.*) To lengthen: as *allongez l'archet*, lengthen the stroke of the bow.

ALL' OTTAVA (*Italian.*) In the octave. An expression often met with in scores, to signify that one part is to play an octave above or below another.

ALL' UNISONO (*Italian.*) In unison, or sometimes by extension, in octaves.

ALMA REDEMPTORIS (*Latin.*) A hymn to the Virgin.

AL SEGNO, AL SEG., or the character $\text{\textcircled{S}}$, signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or the mark $\text{\textcircled{A}}$ over a double bar.

ALT } (*Italian.*) High in the scale of sounds.
ALTA }

ALTA (*Italian.*) Higher; as *Ottava Alta*, an octave higher.

ALTERNATIVO (*Italian.*) Alternating, proceeding alternately from one movement to another.

ALTISSIMO (*Italian.*) Extremely high as to pitch.

+ ALTO (*Italian.*) In vocal music, indicates the counter-tenor, or highest male voice. It also indicates the part for the tenor in instrumental music.

ALTO CLEF. The C clef on the third line of the stave.

'ALTRO, ALTRA, ALTRI (*Italian.*) Other, others.

ALZAMENTE DI MANO (*Italian.*) The elevation of the hand in beating time.

AMABILE (*Italian.*) Amiably.

AMAREZZA (*Italian.*) With bitterness and affliction.

AMATEUR (*French.*) A non-professional lover of music.

AME (*French.*) The sound-post of a violin, tenor, &c.

A MEZZA VOCE (*Italian.*) In a subdued tone.

AMOREVOLEMENTE (*Italian.*) With extreme affection.

AMOROSO, AMOREVOLE, or CON AMORE (*Italian.*) Affectionately, tenderly.

AMPHIBRACH. A musical foot, comprising one short, one long, and one short note.

AMPHIMACER. A musical foot, composed of one long, one short, and one long note.

ANACREONTIC. In the Bacchanalian style.

ANALYSE (*French.*) An analysis.

ANAPEST. A musical foot, containing two short and one long notes.

ANCHE (*Italian.*) The reed or mouth-piece of the oboe, clarionet, &c.

ANCORA (*Italian.*) Again, once more.

✓ ANDANTE (*Italian.*) Implies a movement somewhat slow and sedate, but in a gentle and soothing style. This term is often modified, both as to time and style, by the addition of other words; as, ANDANTE AFFETTUOSO. Slow, but pathetically.

———— CON MOTO. Slow, but with emotion.

———— GRAZIOSO. Slow, but gracefully.

———— MAESTOSO. Slow, with majesty.

———— NON TROPPO. Slow, but not too much so.

———— PASTORALE. Slow, and with pastoral simplicity.

ANDANTINO (*Italian.*) Somewhat slower than andante.

ANFANGS RITORNELL (*German.*) An introductory symphony to an air, &c.

† **ANGLAISE** (*French.*) A tune adapted for a country dance, in the English style.

ANGOSCIAMENTO, *con* (*Italian.*) With anxiety, apprehensively.

ANHANG (*German.*) An adjunctive member to a musical sentence; a sort of coda.

ANIMATO, **CON ANIMA**, **ANIMOSO** (*Italian.*) With animation, in a spirited manner.

ANLAGE (*German.*) The plan or outline of a composition.

† **ANLEITUNG** (*German.*) An introduction; this term often occurs in the titles to German publications.

ANSCHLAG (*German.*) The percussion of a discord.

ANTHEM. A composition in the sacred style, the words of which are generally selected from the Psalms.

ANTICIPATION. A taking of a note or chord previous to its natural and expected place.

ANTICO (*Italian.*) In the ancient style.

ANTIPHONE. Responses made by one part of the choir to another, or by the congregation to the priest, in the Catholic divine service.

† **A PIACERE**, **A PIACIMENTO** (*Italian.*) At the pleasure of the performer. See *Ad libitum*.

A PLOMB (*French.*) With exactitude as to time.

APPASSIONATO, **APPASSIONAMENTO** (*Italian.*) With intensity of feeling.

† **APPLICATUR** (*German.*) A position or shift on the violin, violoncello, &c.

APPOGGIATURA (*Italian.*) A note of embellishment, generally written in a small character.

- † **APPOGGIATO** (*Italian.*) Dwelt, leaned upon.
A QUATRE MAINS (*French.*) } For four hands. A
A QUATRO MANI (*Italian.*) } piano-forte duet.
ARCATO (*Italian.*) Bowed, played with the bow.
ARCHET (*French.*) The bow.
ARCO, or **COL ARCO** (*Italian.*) The bow. In violin, violoncello, and tenor music, *Arco*, or *Col Arco*, implies that the notes are again to be played with the bow, instead of *Pizzicato*, that is, twitched by the fingers.
ARDITO (*Italian.*) Boldly, energetically.
ARIA (*Italian.*) An air, or song. There are several species of airs; as,
ARIA BUFFA. A comic air.
 — **CONCERTATA.** An air with elaborate orchestral accompaniments.
 — **D'ABILITA.** An air of difficult execution.
 — **DI BRAVURA.** An air requiring great volubility of execution.
 — **DI CANTABILE.** An air in a graceful, singing, and flowing style.
 — **PARLANTE.** An air more declamatory than melodious.
 † **ARIE AGIUNTE** (*Italian plu.*) Airs added to, or introduced in any opera, on subsequent performances.
ARIETTA }
ARIETTINA } (*Italian.*) A short air or melody.
 † **ARIOSO** (*Italian.*) In the style of an air; vocal, melodious.
 † **ARMONIA** (*Italian.*) Harmony.

ARMONICA (*Italian.*) A musical instrument, generally constructed of glass.

ARMONIOSO (*Italian.*) Harmoniously.

ARPA (*Italian.*) The harp.

ARPA DOPPIA (*Italian.*) The double action harp.

ARPEGGIANDO } (*Italian.*) Passages formed of the

ARPEGGIATO } notes of chords taken in rapid

ARPEGGIO } succession, in imitation of the

harp, are said to be in *Arpeggio*.

ARSIS and THESIS (*Greek.*) The elevation and depression of the hand in beating time.

ARTICULATATO (*Italian.*) Articulated, distinctly enounced.

AS (*German.*) A flat: as,

AS DUR. A flat major.

AS MOLL. A flat minor.

ASPERGES ME (*Latin.*) The opening of the mass.

ASPREZZA (*Italian.*) With dryness, coarsely.

ASSAI (*Italian.*) *Very, extremely.* This adverb is always joined to some other word, of which it extends the signification: as, *Adagio assai*, very slow; *Allegro assai*, very quick.

A TEM. } (*Italian.*) *In time.* A term used to de-

A TEMPO } note that, after some short relaxation in the time, the performer must return to the original degree of movement.

A TEMPO DI GAVOTTA (*Italian.*) In the time of a gavot, moderately quick.

A TEMPO GIUSTO (*Italian.*) In strict and equal time.

A TRE, or A 3 (*Italian.*) For three voices or instruments.

ATTACATO SUBITO (*Italian.*) To be commenced immediately.

ATTACCA, ATTACCA SUBITO (*Italian.*) Implies that the performer must directly commence the following movement.

ATTO (*Italian.*) Any act of an opera; as, *Atto primo*, *Atto secondo*—act the first, act the second.

ATTORI, ATTRICE (*Italian plu.*) The principal singers in an opera.

AUBADE (*French.*) A morning concert given in the open air.

AUDACE *con* (*Italian.*) With boldness.

AUFHALTUNG (*German.*) A suspension.

AUFLOSUNG (*German.*) The resolution of a discord.

AUGMENTATION. In counterpoint and fugue implies that a subject is imitated in notes of greater length.

A UNA CORDA (*Italian.*) On one string.

AUS (*German.*) *From out of*; occurs in German titles, &c.

AUSARBEITUNG (*German.*) The elaboration or last finish of a musical composition.

AUSDEHNUNG (*German.*) Extension, expansion.

AUSDRUCK (*German.*) Expression.

AUSWEICHUNG (*German.*) Modulation.

AUTENTICO (*Italian.*) Authentic.

AVE MARIA (*Latin.*) A hymn to the Virgin.

† A VISTA (*Italian.*) At sight; *a prima vista*, at first sight.

AZIONE SACRA (*Italian.*) A sacred drama.

B.

BACHELOR OF MUSIC. The first musical degree taken at our universities.

BADINAGE (*French.*) Playfulness.

BALLAD. A short and familiar song.

† BALLET (*French.*) A theatrical representation of some story or fable, by means of dance or metrical action, accompanied with music. In England, the second or concluding piece of the evening's entertainment at the Italian Opera House is generally a ballet.

† BALLET-MASTER. The artist whose province it is to superintend the rehearsals and performance of the ballet; and who not unfrequently invents the fable and its details himself.

† BALLO (*Italian.*) A dance, or dance tune.

BAR. Lines drawn across the stave to divide the music into small and equal portions of duration; each of these small portions themselves is also called a *bar*.

BARD. A poet and musician.

BARCAROLLE (*Italian.*) Airs sung by the Venetian gondoliers, or boatmen, while following their avocations. These melodies possess a simple and artless beauty, equally delightful to the unpractised and to the most cultivated ear.

BARITONO (*Italian.*) A male voice, intermediate, in respect to pitch, between the bass and the tenor voices. **PHILLIPS** and **TAMBURINI** are fine examples of this species of voice.

† **BARRE** (*French.*) In guitar playing, a temporary nut, formed by placing the fore-finger of the left hand across the strings.

BASSA (*Italian.*) Lower.

† **BASSE** (*French.*) The bass part, whether vocal or instrumental.

• **BASSE CHIFFREE** (*French.*) The figured bass.

BASSETTO (*Italian.*) The little bass.

† **BASSO** (*Italian.*) The bass part, vocal or instrumental.

BASSO CANTANTE. The singing bass.

—— **CONCERTANTE.** The principal bass.

—— **CONTINUO.** The continued bass.

—— **RIPIENO.** The bass of the full or tutti parts.

BASSON (*French.*) Bassoon.

BATTUTA (*Italian.*) Time; the accented part of the bar.

BAU (*German.*) The *structure*, speaking of musical instruments, &c.

✓ **BEAT.** One of the principal graces in music.

BEATING TIME. Marking the divisions of the bar by means of the hand or foot.

BECARRE (*French.*) A natural.

BEGEISTERUNG (*German.*) Exaltation, excitement, poetical enthusiasm.

BEGLEITUNG (*German.*) An accompaniment.

BELLEZZA, *con* (*Italian.*) With beauty of expression.

BEMOL (*French.*) A flat.

BEN (*Italian.*) Well: as, **BEN MARCATO** (*Italian.*) Well marked. This expression indicates that the passage must be executed in a clear, distinct, and, strongly accented manner.

BENEDICTUS (*Latin.*) A movement belonging to a mass, or Catholic morning service.

BENE PLACITO (*Italian.*) At will.

BEQUARRE (*French.*) A natural.

BESCHREIBUNG (*German.*) A description.

BEYSPEIL (*German.*) An example.

BINARY MEASURE. Common time.

BINDUNG (*German.*) Syncopation.

BIS (*Latin.*) Twice. A term which indicates that a certain passage, distinguished by a curve drawn over or under it, must be performed *twice*; this abbreviation saves writing the passage over again.

BISCROME (*Italian.*) A semiquaver.

BIS DIAPASON. A double octave.

BIZZARO (*Italian.*) A term which denotes that the movement to which this is prefixed is written in an irregular and fantastical style.

BLANCHE (*French.*) A minim.

BLASEBALGE (*German.*) The bellows of an organ.

BOGEN (*German.*) The bow.

BOGENFUHRUNG (*German.*) The management of the bow.

BOLERO. A Spanish dance with castanets.

BOURDON (*French.*) The open diapason stop in an organ.

BOURREE (*French.*) A lively dance in common time beginning with an odd crotchet.

B QUADRUM (*Latin.*) B natural.

BRANLE (*French.*) An old dance.

BRATSCHE (*German.*) The tenor violin.

BRAVO, BRAVA, BRAVI (*Italian.*) Exclamations of approbation used at the Italian theatres.

BRAVURA (*Italian.*) An air requiring great spirit and volubility of execution.

BREVE. A note twice the length of the semibreve, seldom used in modern music.

BRILLANTE (*Italian and French.*) An expression indicating a showy and sparkling style of performance.

BRIO

BRIOSO } (*Italian.*) With brilliancy and spirit.
CON BRIO }

BRISÉ (*French.*) Sprinkled, broken into an arpeggio, in treating of chords.

BRODERIES (*French.*) Embellishments.

BUFFO, BUFFA (*Italian.*) Comic. An actor or singer who takes the light and humorous parts in the Italian comic opera. This epithet is also applied to the pieces themselves; as, *opera buffa*, a comic opera.

BURLANDO (*Italian.*) Playfully, in a jesting manner.

BURLESCO (*Italian.*) With comic and even farcical humor.

BURLETTA (*Italian.*) A light species of musical drama, somewhat in the nature of the English farce.

C.

CACCIA (*Italian.*) A composition in the hunting style.

CACOPHONY. A discordant combination of sounds, forming no regular harmony.

CADENCE (*French.*) A shake; also a cadence in harmony, as *cadence parfaite*, a perfect cadence: *cadence rompue*, an interrupted cadence.

CADENCE. A close in melody or harmony. An ornamental and extemporaneous passage introduced at the close of a song or piece of music.

CADENCE INTERROMPUE (*French.*) } An interrupt-
 ———— **ROMPUE** (*French.*) } ed cadence.

CADENZA (*Italian.*) A cadence, or close, at the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment. In modern music the cadenza is generally written in small notes.

CALANDO (*Italian.*) Gradually diminishing in tone and quickness; becoming softer and slower by degrees.

CALASCIONE (*Italian.*) A species of guitar.

CALCANDO (*Italian.*) Pressing upon, hurrying the time.

CALMATO (*Italian.*) With tranquillity, repose.

CALORE (*Italian.*) With much warmth and animation.

CAMBIARE (*Italian.*) To change.

CAMERA (*Italian.*) The chamber; as, *musica di camera*, chamber-music.

CAMINANDO (*Italian.*) Flowing: with gentle and easy progression.

CANARIE (*French.*) A sort of jig, in $\frac{3}{8}$ or $\frac{6}{8}$ time.

CANON. A species of uninterrupted imitation.

CANONE (*Italian.*) A canon or catch for several voices or instruments.

CANONE APERTO (*Italian.*) An open canon.

———— CHIUSO (*Italian.*) A close or hidden canon.

CANTABILE (*Italian.*) Implies a graceful and singing style.

CANTANDO (*Italian.*) In a singing manner.

CANTANTE (*Italian.*) A part to be executed by the voice.

CANTARE (*Italian.*) To sing.

CANTATA (*Italian.*) A vocal composition, of several movements, comprising airs and recitative.

CANTATILLA } (*Italian.*) A short cantata.

CANTATINA }

CANTATRICE (*Italian.*) A female singer.

CANTICLE. A hymn or divine song.

CANTICÆ (*Latin.*) }

CANTICO (*Italian.*) } Canticles or devotional songs.

CANTICUM (*Latin.*) A canticle or divine song.

CANTILENA (*Italian.*) The melody, air or principal part in any composition; generally the highest vocal part.

CANTO (*Italian.*) The highest vocal part in choral music.

CANTO FIRMO (*Italian.*) A chantor melody; as, also, any subject consisting of a few long, plain notes, given as a theme for counterpoint.

CANTO FIGURATO (*Italian.*) A figured melody.

———— **PLANO** (*Italian.*) A plain song or chant.

CANTOR (*Italian.*) A singer.

CANTORE (*Italian.*) A singer.

CANTUS (*Latin.*) A song, chant, or melody, as,

CANTUS AMBROSIANUS. The melodies or chants introduced into the church by St. Ambrose.

———— **FIGURATUS** (*Latin.*) Embellished or figurative melodies or chants.

———— **FIRMUS** (*Latin.*) The plain song or chant.

———— **GREGORIANUS.** The chants collected by St. Gregory.

CANZONE (*Italian.*) An air in two or three parts.

CANZONET } (*Italian.*) A short canzone, or song.
CANZONETTA }

CAPELLA, alla (*Italian.*) In the church style.

CAPO (*Italian.*) The head or beginning.

CAPRICCIO (*Italian.*) A fanciful and irregular species of composition.

A CAPRICCIO (*Italian.*) } In a fanciful capricious
CAPRICCIOSO (*Italian.*) } style.

CAPRICCIETTO (*Italian.*) A short capriccio.

CAPRICE (*French.*) A capriccio.

CARATTERE (*Italian.*) Character; as, *con molto carattere*, with much character and emphasis.

CARICATO (*Italian.*) With exaggerated expression.

CARILLONS (*French.*) A set of musical bells, or chimes; as, also, short simple airs adapted for such bells.

CAROL. An antique song.

CASTAGNETS, or CASTANETS. Hollow shells used to accompany dance-tunes in Spain and other southern countries.

CATCH. A vocal piece in several parts, of a humorous character.

CATENA DI TRILLI (*Italian.*) A chain or succession of shakes.

CAVATINA (*Italian.*) An air of one movement or part only, occasionally preceded by a recitative.

C DUR (*German.*) The key of C major.

CELERITA, *con* (*Italian.*) With celerity; quick.

CEMBALO (*Italian.*) The harpsichord.

CES (*German.*) C flat.

CHACONNE (*French.*) An air constructed on a ground bass; a Spanish dance.

CHALUMEAU (*French.*) A clarionet.

CHANSON (*French.*) A song.

CHANSONNETTE (*French.*) A short or little song.

CHANT (*French.*) A song or melody; the vocal part.

CHANTANT (*French.*) In a singing and melodious style.

CHANTERELLE (*French.*) The highest or most acute string of the violin.

CHANTEUR (*French.*) A male singer.

CHANTEUSE (*French.*) A female singer.

CHASSE (*French.*) In the hunting style.

CHE (*Italian.*) *Than* ; as, *poco più che andante*, rather slower than *andante*.

CHELYS (*Greek.*) The lute.

CHEVALET (*French.*) The bridge of a violin, tenor, or violoncello.

CHEVILLE (*French.*) The peg of a violin, tenor, &c.

CHIAVE (*Italian.*) A clef.

CHIESA (*Italian.*) The church. ✕

CHIFFRES (*French.*) Figures, in speaking of thorough-bass.

CHIROPLAST. A guide for the hand in piano-forte playing.

CHITARRA (*Italian.*) A guitar. .

CHIUDENDO (*Italian.*) *Closing* ; *ending with*.

CHCEUR (*French.*) The choir, or chorus.

CHOIR. That portion of a chapel or cathedral set apart for the singers in divine worship : as, also, the singers themselves taken collectively.

CHOIR-ORGAN. The smaller or softer toned organ, used to accompany the principal singers in solos, duets, &c.

CHOR (*German.*) Choir, chorus ; as, *arie und chor*, air and chorus.

CHORAL. Belonging to the choir ; full, or for many voices.

CHORAL (*German.*) A psalm tune.

CHORALMASSIG (*German.*) In the style of a psalm tune.

CHORD. A combination of several sounds forming harmony.

CHORIAMBUS. A musical foot, accented thus :—
— ♪ —

CHORISTER. A member of the choir.

CHORUS. A band or company of singers.

CHROMA (*Italian.*) A quaver.

CHROMATIC. Proceeding by semitones, or formed by means of semitones.

CHROMATIQUE (*French.*) Chromatic, proceeding by semitones.

CIACONNE (*Italian.*) A chaconne ; a Spanish dance.

CIMBALLE (*French plu.*) Cimbals, a military instrument.

CIS (*German.*) C sharp ; as,

— **DUR.** C sharp major.

— **MOLL.** C sharp minor.

CIVETTERIA (*Italian.*) Coquetishly.

CLARINETTO (*Italian.*) A clarionet.

CLARINO (*Italian.*) An octave or small trumpet.

CLAVECIN (*French.*)

CLAVICEMBALUM (*Latin.*) } The harpsichord.

CLAVICEMBALO (*Italian.*) }

CLAVIER (*French, German.*) The key-board of a piano or organ.

CLEF (*French.*) A clef.

CLEFS. Characters used to determine the name and pitch of the notes ; they are of three kinds : treble, tenor, and bass.

C MOLL (*German.*) C minor.

Y CODA (*Italian.*) A few bars added at the close of a composition, beyond its natural termination.

COL, COLL', COLLA (*Italian.*) With : as, *col arco*, with the bow.

COLLA PARTE (*Italian.*) Implies that the accompanist must follow the principal part in regard to time.

COLOPHON (*French.*) Resin.

COME (*Italian.*) As.

COME SOPRA (*Italian.*) As above or before.

COME STA (*Italian.*) As it stands.

COMMA (*Italian.*) A small interval, treated of in the doctrine of musical ratios.

COMMODO, COMMODAMENTE (*Italian.*) Quietly, with composure.

COMMON CHORD. A chord consisting of a bass note, together with its third and fifth, to which the 'octave is often added.

COMPLACEVOLE (*Italian.*) Pleasing; attractive.

COMPLIN (*Latin.*) Evening service, during Lent, in the Catholic Church.

COMPOSITION. Any musical production is so called. The art of inventing music.

COMPOSITEUR (*French.*)
COMPOSITORE (*Italian.*) } A composer.

COMPOSIZIONE (*Italian.*) A musical composition.

DI TAVOLINO (*Italian.*) Table music; as glees, catches, &c.

COMPOSTO (*Italian.*) Composed.

COMPOUND TIMES. Those measures which contain two or three principal accents: $\frac{6}{8}$, $\frac{12}{8}$, $\frac{9}{8}$, &c.

CON (*Italian.*) With: as, *con espressione*, with expression; *con brio*, with brilliancy and spirit.

CON AFFLIZIONE (*Italian.*) With affliction; distress.

CONCENTO (*Italian.*) *Concord. Agreement.* A selection of pieces is sometimes so called.

CONCERTANTE (*Italian.*) A piece of music for an orchestra, in which several of the instruments have occasional solos. It is also used adjectively, as, *duo concertante*, a duet in which each part is alternately principal and subordinate.

CONCERTINO (*Italian.*) This term always denotes a principal part in a concerto, or other full piece: as, *violino primo concertino*, a first principal violin: *violino secondo concertino*, second principal violin.

CONCERTO (*Italian.*) A composition intended to display the powers of some particular instrument, with orchestral accompaniments.

CONCERTO GROSSO (*Italian.*) A composition for many instruments, some principal, some auxiliary.

CONCERTO SPIRITUALE (*Italian.*) A miscellaneous concert, chiefly of sacred music.

CONCERT-STÜCK (*German.*) A concerted piece, a concerto.

CONCINNOUS. Harmonizing, coinciding in effect.

CONCITATO (*Italian.*) Perturbed, agitated.

CON COMODO (*Italian.*) In a convenient degree of movement.

CONCORD. An agreeable combination of sounds.

CON DILIGENZA (*Italian.*) Diligently, in a studied manner.

CON DISCREZIONE (*Italian.*) With discretion.

CON DOLCEZZA (*Italian.*) With sweetness.

+ CON DOLORE (*Italian.*) Mournfully, with grief and pathos.

CON GIUSTEZZA (*Italian.*) With precision.

CON GRAVITA (*Italian.*) With gravity.

CON GRAZIA (*Italian.*) With grace.

CON GUSTO, GUSTOSO (*Italian.*) With taste.

+ CON IMPETO (*Italian.*) With impetuosity.

CON MOTO (*Italian.*) In an agitated style; with spirit.

CONNOISSEUR (*French.*) One who possesses a knowledge of, and is a judge of music.

+ CONSECUTIVE. A term applied to a series of similar intervals or chords.

CONSERVATOIRE (*Italian.*) } A public school of
CONSERVATORIO (*French.*) } music.

CONSOLANTE (*Italian.*) In a cheering and encouraging manner.

CONSONANCE. An interval agreeable to the ear.

CON SORDINI (*Italian.*) With mutes.

CON SPIRITO (*Italian.*) With quickness and spirit.

CON TENEREZZA (*Italian.*) With tenderness.

CON TIMIDEZZA (*Italian.*) With timidity.

CONTINUATO (*Italian.*) Continued or held down or on, speaking of notes.

CONTRA-BASSO (*Italian.*) The double bass.

CONTRA-FAGOTTO (*Italian.*) Double bassoon.

CONTRALTO (*Italian.*) A counter-tenor voice. The highest species of male voice, and the lowest of female voices.

CONTRAPUNKT (*German.*) Counterpoint.

† **CONTRAPUNTIST.** One who understands counterpoint.

CONTRAPUNTO (*Italian.*) Counterpoint, the first and most necessary step towards a knowledge of musical composition.

Sopra il soggetto, counterpoint above the subject.

Sotto il soggetto, counterpoint below the subject.

CONTRARY MOTION. Motion in an opposite direction to some other part.

CONTRA VIOLONE (*Italian.*) The double bass.

CONTRE-BASSE (*French.*) A double bass.

CONTRE-DANSE (*French.*) A quadrille or country dance.

CON VARIAZIONE (*Italian.*) With variations.

CON VIVEZZA (*Italian.*) With animation, vivaciously.

CON ZELO (*Italian.*) With zeal.

COR (*French.*) A horn.

CORAL (*German.*) A psalm tune.

CORANTE (*Italian.*) A slow dance in $\frac{3}{2}$ or $\frac{3}{4}$ time.

CORDA (*Italian.*) } A string: as, *sopra una corda*,
CORDE (*French.*) } or, *une corde*, on one string.

COR DE CHASSE (*French.*) A French horn.

COR DE SIGNAL (*French.*) A bugle.

CORIPHŒUS (*Latin.*) The leader of the dances.

CORNA MUSA (*Italian.*) The bagpipe.

CORNET

CORNETTO } (*Italian.*) A pipe or English flute.

CORNET A PISTONS (*French.*) A species of trumpet with valves.

CORNI (*Italian.*) The horns.

CORNO (*Italian.*) A horn.

CORNO DI BASSETTO (*Italian.*) A basset-horn.

———— DI CACCIA (*Italian.*) A French horn.

———— INGLESE (*Italian.*) An English horn.

CORO (*Italian.*) A chorus, or piece for many voices.

CORONA (*Italian.*) A pause.

CORYPHE (*French.*) The leader of the groups of dancers.

COTILLON (*French.*) A lively and animated dance in $\frac{6}{8}$ time.

COULÉ (*French.*) A group of two notes connected by a slur.

COUNTERPOINT. The art of composition.

COUNTER-TENOR. The highest adult male voice, and the lowest female voice.

———— CLEF. The C clef on the third line of the stave.

COUPS D'ARCHET (*French.*) Strokes of the bow ; ways of bowing.

CREDO (*Latin.*) *I believe.* One of the principal movements of the mass.

CREMONA (*Italian.*) A small town in Italy, celebrated as having been the residence of the great violin makers, AMATI, STRADUARIUS, GUARNERIUS, &c.

CRESCENDO, or CRES. (*Italian.*) With a gradually increasing quantity of tone.

CROCHE (*Italian.*) } A quaver.

CROMA (*French.*) }

CROOKS. Small curved tubes applied to horns, trumpets, &c., to change their pitch.

CROTCHET. A note equal in duration to one half of a minim.

CRUCIFIXUS (*Latin.*) Part of the Credo.

CUM SANCTO SPIRITU (*Latin.*) Part of the Gloria.

D.

† **DA** (*Italian.*) By.

DA CAMERA (*Italian.*) In the style of chamber music.

DA CAPELLA (*Italian.*) In the church style.

DA CAPO or **D. C.** (*Italian.*) *From the beginning.*
An expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.

DACTYL. A musical foot composed of one long and two short notes.

DAL (*Italian.*) By: as, *Dal Segno*, from the sign; a mark of repetition.

DANSE (*French.*) A dance.

DAUER (*German.*) The duration or length of notes.

DECANI (*Latin plural.*) *Priests.* A term frequently met with in cathedral music, to denote that a particular passage is to be sung by those vocal performers only, who are in priests' orders, in contradistinction to the lay or ordinary choristers. See Boyce and Arnold's *Selections of Cathedral Music*.

DECISO (*Italian.*) With decision, boldly.

DECRESCENDO (*Italian.*) Gradually decreasing in quantity of tone.

D DUR (*German.*) D major.

DELICATEZZA (*Italian.*) Delicacy: as, *con delicatezza*, with delicacy of expression.

DELICATEMENTE. } (*Italian.*) Delicately.

DELICATO

DELICATISSIMO (*Italian.*) With extreme delicacy.

DEMANCHER (*French.*) To change the position of the hand; to shift on the violin and similar instruments.

DEMI-CADENCE (*French.*) In harmony, a half-cadence, or cadence on the dominant of the key.

DEMISEMIQUAVER. A short note, equal in duration to one half the quaver.

D MOLL (*German.*) D minor.

DE PROFUNDIS (*Latin.*) One of the seven penitential psalms.

DERIVATIVES. Chords derived from others by inversion.

DES (*German.*) D flat.

DESCANT. An extemporaneous or other counterpoint on a given subject.

DESCENDANT (*French.*) In descending.

DES DUR (*German.*) D flat major.

DES MOLL. D flat minor.

DESSUS (*French.*) The treble or upper vocal part.

DESTRA (*French.*) } The right hand.

DEXTRA (*Latin.*) }

DEVOZIONE (*Italian.*) Devotion; as, *con devozione*, devoutly.

DI (*Italian.*) Of.

DIAPASON. An octave. A term applied to certain essential stops in an organ, which extend throughout the whole scale of the instrument. Of these there are several sorts; as, *open diapason*, *stopt diapason*, *double diapason*, &c.*

DIAPENTE (*Greek.*) A perfect fifth.

DIATESSERON (*Greek.*) A perfect fourth.

DIATONIC (*Greek.*) *Naturally*; that is, according to the degrees of the major or minor scale, or by tones and semitones only.

DIES IRÆ (*Latin.*) A principal movement in a requiem.

DIESIS (*Greek.*) A small interval used in the mathematical computations of intervals.

DIEZE (*French.*) A sharp.

DI GRADO (*Italian.*) By degrees, in opposition to moving by skips.

DILETTANTE (*French.*) A lover of music.

DILUENDO (*Italian.*) A gradual dying away of the tone till it arrives at extinction.

DIMINISHED. Somewhat less than perfect, as applied to intervals, chords, &c.

DIMINUTION. Imitation of a given subject by means of notes of shorter duration.

DIMINUENDO or **DIM.** (*Italian.*) This term implies that the quantity or intensity of tone must be gradually diminished.

* See Hamilton's Organ Catechism.

DI MOLTO (*Italian.*) An expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.

DIRECTEUR (*French.*) The director or conductor of a musical performance.

DIRGE. A funeral song.

DIS (*German.*) D sharp.

DISCANT. See *Descant*. It also implies the upper part.

DISCORD. A dissonant combination of sounds.

DIS-DIAPASON. A double octave.

DIS MOLL (*German.*) D minor.

DISPERATO (*Italian.*) } Despairingly; with
DISPERAZIONE, *con* (*Italian.*) } extreme emotion.

DISSONANCE. An interval or chord displeasing to the ear.

DITO (*Italian.*) The finger.

DITONE (*Italian.*) } The major third or interval of
DITONUS (*Latin.*) } two whole tones.

DIVERTIMENTO (*Italian.*) A short, light composition, written in a familiar and pleasing style.

DIVERTISSEMENT. (*French.*) Certain airs and dances resembling a short ballet, introduced between the acts of the French or Italian opera. Also, a composition in a light and pleasing style.

DIVOTO (*Italian.*) Devoutly, in a solemn style.

DIVOZIONE (*Italian.*) Devoutly; with religious feeling.

DO (*Italian.*) A syllable applied in solfaing to the note C.

DOCTOR OF MUSIC. A degree conferred by one of the Universities.

DOIGTER (*French.*) The fingering.

DOLCE, or DOL. (*Italian.*) Implies a soft and sweet style of performance.

DOLCEMENTE (*Italian.*) In a sweet and graceful style.

DOLCEZZA, or CON DOLCEZZA (*Italian.*) With sweetness and softness.

DOLCISSIMO (*Italian.*) With extreme sweetness.

DOLENTE, CON DOLORE, or CON DUOLO (*Italian.*) Sorrowfully, pathetically.

DOLOROSO (*Italian.*) Indicates a soft and pathetic style.

DOMINANT. A name given by theorists to the fifth note of the scale.

DOMINANTE (*French.*) The dominant or fifth note of the scale, so called from its governing the key-note in harmony.

DOMINE SALVUM FAC (*Latin.*) A prayer for the king, sung after the mass.

DONA NOBIS PACEM (*Latin.*) The concluding movement of the mass or Catholic morning services.

DOPPEL (*German.*) Double: as, *doppel griffe*, double stop on the violin.

DOPPIO (*Italian.*) Double: as *doppio movimento*, double time; that is, as fast again.

DOUBLE COUNTERPOINT. A counterpoint which admits of the parts being inverted.*

* See Hamilton's Catechism on Double Counterpoint and Fugue.

DOUBLE CROCHE (*French.*) A semiquaver.

† DOUBLETTE (*French.*) An organ stop, called by us the fifteenth.

DOUBLE TONGUEING. A mode of articulating quick notes, used by flutists.

DREYKLANG (*German.*) A chord of three sounds, a triad.

DREYSTIMMIG (*German.*) In three parts.

DRITTA (*Italian.*) The right hand.

DRIVING NOTES. Long notes placed between shorter ones in the same bar, and accented contrary to the usual rhythmic flow.

† DRONE. The largest of the three tubes of the bagpipe. It sounds only one deep note, which serves as a perpetual bass to any tune.

† DUE (*Italian.*) In two parts; generally preceded by *a*; as, *a due*, for two.

DUE VOLTE (*Italian.*) Twice.

DUETTINO } (*Italian.*) A short duet.
DUETTO }

DULCIANA. A stop in the choir organ, of a soft and sweet quality of tone.

DUO (*Italian.*) A composition for two voices or instruments.

DUOLO, *con* (*Italian.*) With pathos.

† DUR (*German.*) Major, in relation to keys and modes: as, *c dur*, *c major*.

DURATE (*Italian.*) Harshly, coarsely.

DURCHGEHEND (*German.*) Transient, passing.

† DUX (*Latin.*) The subject of a fugue.

E.

E, ED. The Italian conjunction *and*: as, *flauto e violino*, flute and violin; *nobilmente ed animato*, with grandeur and spirit.

ECHELLE (*French.*) The scale or gamut.

ECHO (*French.*) A repetition or imitation of a previous passage, with some remarkable modification in regard to tone: this term is often found in organ music.

ECOLE (*French.*) A school or course of instruction.

ECOSSAIS, ECOSSAISE (*French.*) A dance, tune, or air, in the Scotch style.

E DUR (*German.*) E major.

EGLISE (*French.*) Church; as, *musique d'église*, church music.

EGUALMENTE (*Italian.*) Equably.

EINFACH (*German.*) Simple.

EINHEIT (*German.*) Unity.

EINLEITUNGSSATZ (*German.*) An introductory movement.

EINSCHNITT (*German.*) A phrase or imperfect musical sentence.

EIS (*German.*) E sharp.

EISTEDDVOD (*Welsh.*) An assemblage of bards.

ELEGAMENTE (*Italian.*)
ELEGANTE (*Italian.*) } With elegance.

ELEGANZA, con (*Italian.*) With elegance, gracefully.

EMBOUCHURE (*French.*) The mouth-piece of a flute, hautboy, or other wind instrument.

E MOLL (*German.*) E minor.

EMPFINDUNG (*German.*) Emotion, passion.

ENCORE (*French.*) An expression employed by the audience at theatres and concerts, to signify their desire that a song, or other composition, should be repeated.

ENERGICO, CON ENERGIA, or ENERGICAMENTE (*Italian.*) With energy.

ENGE (*German.*) Close, condensed.

ENHARMONIC. One of the ancient genera; a scale which proceeds by quarter tones.

ENHARMONIQUE (*French.*) Enharmonic.

ENTR'ACTE (*French.*) Music played between the acts of the drama.

ENTUSIASMO, con (*Italian.*) With enthusiasm.

ENTWURF (*German.*) Sketch or rough draught of a composition.

EPICEDIUM (*Greek.*) A funeral song, or dirge.

EPISODE. A portion of a composition not founded on the principal subject.

EPITHALAMIUM (*Greek.*) A nuptial song or ode.

EPOI (*Italian.*) *And then*; as, *epoi la coda*, and then the coda.

EQUISONANT. Of the same or like sound; a unison. This term is often used in guitar playing, to express the different ways of stopping the same note.

EQUIVOCAL. A term applied to such chords as, by a mere change in the notation, may belong to several keys.

ERHÖHUNG (*German.*) The raising the pitch of a note by a sharp.

ERNIEDRIGUNG (*German.*) The depression of a note by means of a flat.

EROTIC. Amatory.

ERWEITERT (*German.*) Expanded, extended.

ES (*German.*) E flat.

ES DUR (*German.*) E flat major.

ESES (*German.*) E double flat.

ES MOLL (*German.*) E flat minor.

ESPAGNUOLO (*Italian.*) In the Spanish style.

ESPRESSIVO, or CON ESPRESSIONE (*Italian.*)
With expression.

ESSEMPIO (*Italian.*) An example.

ESTINTE, ESTINTO (*Italian.*) Becoming extinct, dying away, in regard to time and tone.

ESTRAVAGANZA (*Italian.*) Extravagant and wild as to composition and performance.

ESTREMAMENTE (*Italian.*) Extremely.

ET (*Latin.*) And.

ET INCARNATUS EST (*Latin.*) A portion of the Credo.

ETOUFFE (*French.*) Stifled, damped, in harp playing.

ET RESURREXIT (*Latin.*) Part of the Credo.

ETUDE (*French.*) A study.

ET VITAM (*Latin.*) A part of the Credo.

EUPHONY. Sweetness.

EVOLUTIO (*Latin.*) Inversion.

EXTEMPORE (*Latin.*) Unpremeditated, extemporaneous.

EXTRANEIOUS. Foreign, far-fetched.

EXTRAVAGANZA (*Italian.*) Extravagant and wild as to composition and performance.

F.

FA. A syllable applied, in solfaing, to the note F.

FACILITA (*Italian.*) A facilitation, an easier adaptation.

FAGOTTO (*Italian.*) A bassoon.

FALSE FIFTH. An imperfect or diminished fifth : as, C sharp G.

FALSETTO (*Italian.*) Certain notes of a man's voice which are above its natural compass, and which can only be produced artificially.

FANDANGO. An expressive Spanish dance in $\frac{3}{4}$ time, generally accompanied with castanets.

FANFARE (*French.*) A trumpet tune.

FANTASIE (*French.*) } A species of composition in
FANTASIA (*Italian.*) } which the author gives
 free scope to his ideas, without regard to those systematic and symmetrical forms which regulate other compositions.

FASTOSO (*Italian.*) With a lofty and splendid style of execution.

F DUR (*German.*) F Major.

FERMA (*Italian.*) Firm, resolute.

FERMATA (*Italian.*) A pause.

FERMATE (*Italian.*) With firmness and decision.

FEROCE, CON FEROCITA (*Italian.*) Fiercely, with an expression of ferocity.

FES (*German.*) F flat.

FIASCO (*Italian.*) To fail, to miss.

FIDICINAL. Of the violin species.

FIERAMENTE (*Italian.*) } In a bold and energetic

FIERO (*Italian.*) } manner; with vehemence.

FIGURED BASS. A bass having figures placed over the notes to indicate the harmony.

FINALE. The last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, in the German style.

FINE (*Italian.*) } The end. This expression is gene-

FIN (*French.*) } rally used to indicate the termination of a musical composition.

FINITO (*Italian.*) Concluded, terminated.

FINTO (*Italian.*) Feigned, interrupted, in regard to cadences, &c.

FIORITURE (*Italian.*) Embellishments in singing; divisions of rapid notes.

FIS (*German.*) F sharp.

FIS DUR (*German.*) F sharp major.

FISFIS (*German.*) F double sharp.

FIS MOLL (*German.*) F sharp minor.

FISTULA (*Latin.*) A pipe, or flute in general.

FLAUTATO, FLAUTANDO (*Italian.*) With a flute-like tone. This term is sometimes met with in violin music, and the desired quality of tone is obtained by drawing the bow smoothly and gently across the strings, over that end of the finger-board nearest the bridge.

FLAUTINO (*Italian.*) An octave flute.

FLAUTO (*Italian.*) A flute.

FLAUTO PICCOLO (*Italian.*) An octave flute, or a flageolet.

FLAUTO TRAVERSO (*Italian.*) The German flute.

FLEBILE (*Italian.*) In a mournful style.

FLESSIBILITA, *con* (*Italian.*) With flexibility.

FLORID. Ornamental, figured, embellished.

FLUGEL (*German.*) A harpsichord.

FLUTE-A-BEC (*French.*) An English flute.

FLUTE TRAVERSIERE (*French.*) The German flute.

F MOLL (*German.*) F minor.

FOCOSO, or CON FUOCO (*Italian.*) With fire.

FOLLIA (*Spanish.*) A Spanish air, or dance-tune, so called.

FORTE, or FOR., or simply *f.* (*Italian.*) Loud.

FORTEMENT (*French.*) Loudly, with force.

FORTISSIMO, or *ff.* (*Italian.*) Very loud.

FORTZETZUNG (*German.*) A continuation.

FORZANDO, or FORZ., or FZ., implies that the note is to be marked with particular emphasis or force.

FORZA } (*Italian.*) Force: as, *con forza*, with
FORZATO } force, vehemently.

FRASI (*Italian plu.*) Phrases, short musical sentences.

FREDON (*French.*) A flourish, or other extemporaneous embellishment.

FRESCO (*Italian.*) Quick and lively.

FRETS. Small projecting divisions placed across the

finger-boards of guitars, lutes, &c., to indicate where the notes are to be stopped.

† FROSCH (*German.*) The nut of a bow for the violin, tenor, bass, &c.

+ FUGA (*Italian.*) A fugue.

FUGA DOPPIA. A double fugue, or fugue on two subjects.

FUGATO (*Italian.*) In the fugue or strict style.

FUGHETTA (*Italian.*) A short fugue.

FUGUE. A composition in the strict style, in which a subject being proposed by one part, is repeated and imitated by the other parts in succession and according to certain laws.*

FUNDAMENTAL BASS. A bass formed of the roots of chords only. A bass of this sort is not meant to be played, but merely to serve as a test of the correct progression of the harmony.

FUNE BRE (*French.*) *Funeral*: as, *marche funèbre*, a ~~dead~~ march.

FUNZIONI (*Italian plu.*) Sacred musical performances in general, as oratorios, masses, &c.

FUOCO, *con* (*Italian.*) With fire, with intense animation.

FURIBONDO (*Italian.*) With extreme vehemence.

FURIOSO, or CON FURIA (*Italian.*) With fire.

FURLANO (*Italian.*) An antiquated dance.

FURORE, *con* (*Italian.*) With fury, with great agitation.

FUSA (*Latin.*) A quaver.

* See Hamilton's Catechism on Fugue, as also Albrechtsberger's and Cherubini's Treatises on Composition.

G.

† **GALEMENT** (*French*.) In a cheerful and lively style.

GAIO (*Italian*.) Gaily, cheerfully.

GALANTEMENTE (*Italian*.) Gallantly, boldly.

GALLIARD. A lively dance-tune.

GALLOPADE (*French*.) A galop, a quick German dance-tune.

GALOP (<i>German</i> .)	} A quick species of dance,
GALOPPE (<i>French</i> .)	
	generally in $\frac{2}{4}$ time.

GAMME (*French*.) The scale of any key.

GAMUT. The scale of notes belonging to any key.

GANZE (*German*.) Whole: as, *ganze note*, a whole note or semibreve; *ganzeton*, a whole tone.

GARBO (*Italian*.) With simplicity, without pretension, unaffectedly.

† **GAVOT**. A lively dance in common time.

GAVOTTA (*Italian*.) A gavot, a lively species of dance.

GEBUNDEN (*German*.) Connected, syncopated, in regard to the style of playing or writing.

GEDACHT (*German*.) *Stopped*, in opposition to the open pipes in an organ.

GEGENBEWEGUNG (*German*.) Contrary motion.

GEIGE (*German*.) The violin.

GENERALBASS (*German*.) Thorough-bass.

GENEROSO (*Italian*.) Nobly: in a dignified manner.

GENRE (*French*). **GENUS**: as, *genre chromatique*, the chromatic genus.

- ‡ GENUS or, *plural*, GENERA (*Latin.*) The different modes of dividing the octave, as, by tones and semitones conjointly ; by semitones only ; and, theoretically, by quarter tones only. The first is called the diatonic or natural genus ; the second, the chromatic or artificial genus ; and the last the enharmonic genus.
- † GERADEBEWEGUNG (*German.*) Similar motion.
- GERADE TAKTART (*German.*) Common time.
- GES (*German.*) G flat.
- GESCHWIND (*German.*) Quick.
- GESCHWIND MARSCH (*German.*) A quick march.
- GES DUR (*German.*) G flat major.
- GIGA (*Italian.*) } A jig, or lively species of dance.
- GIGUE (*French.*) }
- GIOCOSAMENTE, or GIOCOSO (*Italian.*) Humorously, with sportiveness.
- GIOJOSO (*Italian.*) Joyously ; with buoyant hilarity.
- GIOVALE (*Italian.*) Jovially.
- GIS* (*German.*) G sharp.
- GIS MOLL (*German.*) G sharp minor.
- GIUSTO (*Italian.*) In just and exact time.
- GLEE. A composition for three or more voices, generally in a cheerful style.
- GLISSANDO (*Italian.*) In a gliding manner.
- GLISSICATO (*Italian.*) In a gentle and gliding manner.
- GLORIA (*Latin.*) A principal movement of the mass or Catholic service.
- ‡ G MOLL (*German.*) G minor.

→ **GONG.** An Indian pulsatile instrument, consisting of a large circular plate of bell metal.

GORGHEGGI (*Italian plu.*) Rapid divisions, as exercises for the voice in singing.

• **GRACES.** Occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *appoggiatura*, the *turn*, and the *shake*. See Hamilton's Musical Grammar.

→ **GRADO** (*Italian.*) A degree. *Di grado* implies that a melody moves by degrees ascending and descending, and not *di salto*, by skips of larger intervals.

GRADUALE (*Latin.*) Part of the Catholic service, sung between the Epistle and Gospel.

GRADUELLEMENT (*French.*) Gradually, by degrees.

→ **GRANDIOSO** (*Italian.*) In a grand and elevated style.

GRAN GUSTO (*Italian.*) In an elevated, grand style.

GRATIAS AGIMUS (*Latin.*) Part of the Gloria.

GRAVAMENTE (*Italian.*) } With gravity; dignified,
GRAVITA, con (*Italian.*) } solemn.

GRAVE (*Italian.*) A very slow and solemn movement; also a deep, low pitch in the scale of sounds.

• **GRAVITA** (*Italian.*) Gravity; as, *con gravita*, with gravity.

GRAZIOSAMENTE, GRAZIOSO, or CON GRAZIA (*Italian.*) In a flowing and graceful style.

GREGORIAN MUSIC. Sacred compositions introduced into the Catholic service by Pope Gregory.

† GROSSE (*German.*) Major in regard to intervals.

GROSSE-CAISSE (*French.*) The great drum.

GROSSE SONATE (*German plu.*) Grand sonatas.

GROSSO (*Italian.*) Great, grand, full: as, *concerto grosso*, a concerto for many instruments.

GROUND. A bass, consisting of a few simple notes, intended as a theme on which, at each repetition, a new melody is constructed.

† GROUP. An assemblage of several short notes tied together.

GRUNDSTIMME (*German.*) The bass.

† GRUNDTON (*German.*) The bass note.

GRUPPETTO (*Italian.*) A group of notes; a *turn*.

† GRUPPO (*Italian.*) A turn, or grace.

GUIDA (*Italian.*) A guide: as, *guida armonica*, a guide to harmony.

GUIDON (*French.*) The character called a *direct*.

GURACHA (*Italian.*) A species of dance.

GUSTO, GUSTOSO, or CON GUSTO (*Italian.*)
With taste, elegantly.

† GUTTURAL. Formed too much in the throat.

H.

† H. This letter is used by the Germans for B natural.

HACKBRETT (*German.*) The dulcimer.

HALBERTON (*German.*) A semitone.

HALBCADENZ (*German.*) A half cadence, a cadence on the dominant.

† HALBNOTE (*German.*) A minim.

HAND-GUIDE.* An instrument invented by Kalkbrenner, to insure a good position of the hands and arms on the piano-forte.

HARDIMENT (*French.*) With boldness and animation.

HARMONICI (*Italian plu.*) Harmonics in violin music.

HARMONICS. Certain indistinct sounds which, by attentively listening to the vibrations of any deep-toned musical string, may be heard to accompany the principal sound. *Harmonics* are also certain artificial notes produced from the violin, violoncello, harp, &c., and which somewhat resemble the tones of a flageolet.

HARMONIE (*French and German.*) Harmony in general; also music expressly composed for a military band.

HARMONY. The art of combining several sounds, so as to form chords, and of treating the combinations thus formed.†

HART (*German.*) Major, in regard to keys and modes.

HAUPTMANUAL (*German.*) The set of keys belonging to the great organ.

HAUPTPERIOD (*German.*) A capital period.

HAUPTSATZ (*German.*) The principal subject or theme.

HAUPTSTIMME (*German.*) A principal part.

* This ingenious and useful instrument may be had of Messrs. Cocks and Co., the manufacturers.

† See Hamilton's *Catechism of Harmony and Thorough Bass.*

- † **HAUPTWERK** (*German.*) The great organ.
- HAUSSE**, (*French.*) The nut of a violin or other bow.
- **HAUT** (*French.*) Acute, high, shrill: as, *haut contre*, high, or counter tenor; *haut dessus*, first treble.
- H DUR** (*German.*) B major.
- HEMIDIAPENTE** (*Greek.*) The diminished or imperfect fifth.
- † **HEPTACHORD.** A scale or system of seven notes.
- HERSTRICH** or **HERABSTRICH** (*German.*) A down-bow.
- HEXACHORD.** A scale or system of six notes.
- HINSTRICH** (*German.*) An up-bow.
- † **HIS** (*German.*) B sharp.
- H MOLL** (*German.*) B minor.
- ! **HOCHZEITMARSCH** (*German.*) A nuptial march.
- † **HOMOPHONY.** In unison.
- HOPSWALZER** (*German.*) Quick waltzes.
- HOSANNA** (*Latin.*) Part of the Sanctus.
- HYPER** (*Greek.*) Below.
- † **HYPO** (*Greek.*) Above.

I.

- IL** (*Italian.*) The.
- IMITAZIONE** (*Italian.*) An imitation.
- IMPERFECT.** Less than perfect in respect to intervals and chords.
- IMPETO** (*Italian.*) With impetuosity.
- IMPETUOSO**, or } (*Italian.*) With impetuosity,
CON IMPETUOSITA } impetuously.

IMPONENTE (*Italian.*) Imposingly, haughtily.

IMPRESSARIO (*Italian.*) The conductor or manager of an opera or concert.

IMPROMPTU (*French.*) An extemporaneous production.

IMPROVISARE (*Italian.*) To compose or sing extemporaneously.

IMPROVISATORI (*Italian.*) Persons gifted with the power of reciting or singing verses extemporaneously.

IN (*Italian.*) In: as, *in tempo*, in time.

IN ALT (*Italian.*) Notes are said to be in *alt* when situated above the fifth line of the treble stave.

IN ALTISSIMO (*Italian.*) An epithet applied to those notes which are situated above the F over the third additional or ledger line in the treble.

INFERNALE (*Italian.*) Infernal.

INFLATILE. Wind instruments, as flutes, clarionets, &c., are so termed.

INFLECTION. Any change or modification in the pitch or tone of the voice.

INGANNO (*Italian.*) A deception. It is generally applied to interrupted cadences, although occasionally also to any unusual resolution of a discord, or unexpected modulation.

INNOCENTE, INNOCENTEMENTE (*Italian.*) In an artless and simple style.

INQUIETO (*Italian.*) Perturbed, uneasy, with disquietude.

INTERLUDE } An intermediate strain or
INTERLUDIUM (*Latin.*) } movement.

INTERMEZZI (*Italian plu.*) Interludes or de-

tached dances introduced between the acts of an opera.

INTERMEZZO (*Italian.*) Intermediate, placed between two others.

INTERRUZIONE (*Italian.*) An interruption: as, *senza interruzione*, play on without interruption.

INTERVAL. The distance, or difference of pitch, between two notes.

INTONATION. The act of producing or emitting musical sounds, particularly in singing.

INTRADA } (*Italian.*) A short introductory
INTRODUZIONE } movement.

INTRODUCIMENTO (*Italian.*) An introduction.

INTROITUS (*Latin.*) The commencement of the mass or Catholic divine service.

INVERSION. A change of position with regard to intervals and chords; so that the upper notes are placed below, and the lower notes above, &c.

IRATE (*Italian.*) Angrily.

IRLANDAIS, IRLANDAISE (*French.*) An air or dance-tune in the Irish style.

IRRESOLUTO (*Italian.*) Irresolutely, hesitatingly, dubiously.

ISTESSO (*Italian.*) The same: as, *istesso tempo*, the same time.

ITALIENNE (*French.*) As, *à l'Italienne*, in the Italian style.

ITA MISSA EST (*Latin.*) The termination of the mass, sung by the priest to Gregorian music.

JAEGER-CHOR (*German.*) Hunting chorus.

JEUX (*French plu.*) Stops in organ playing: as, *jeux forts*, loud stops; *grand jeu*, full organ.

JONGLEURS (*French plu.*) Itinerant musicians were formerly so called.

K.

KEY. The lever by which the notes of a pianoforte or organ are made to sound. Flutes, hautboys, and other wind instruments, have also their keys, by which certain holes are opened or shut. A key is also an assemblage of notes, each of which has a fixed and distinct relation to one particular note, which, for this reason, is called the key-note.

KEY-NOTE. A note to which a series of other subordinate notes bears a distinct relation.

KIT. A small or pocket violin, used by dancing-masters.

KLANG (*German.*) Sound.

KLANGESCHLECHT (*German.*) A genus; as, *chromatisches klangeschlecht*, the chromatic genus.

KLAPPE (*German.*) A key belonging to any wind instrument.

KLAPPEN FLUGELHORN. (*German.*) The keyed bugle.

KLAPPTROMPETE (*German.*) A keyed trumpet.

KLEIN (*German.*) Minor, in regard to intervals.

KURZ (*German.*) Short.

KYRIE (*Greek.*) Lord. In the Catholic service, the first movement of the mass begins with music set to the words *Kyrie eleison, Christe eleison*, Lord have mercy upon us, Christ have mercy upon us.

L.

L.A. A syllable applied, in solfaing, to the note A.

LA CHASSE (*French.*) A piece of music in the hunting style.

LAGRIMOSO (*Italian.*) In a mournful, dolorous style.

L'AME (*French.*) The sound-post of a violin, tenor, &c.

LAMENTABILE	}	(<i>Italian.</i>) Plaintively.
LAMENTANDO		
LAMENTIVOLE		
LAMENTOSO		

LÄNDLER (*German.*) A country-dance or air in a rustic and popular style, generally in $\frac{3}{8}$ time.

LANGUEMENTE (<i>Italian.</i>)	}	Languishingly.
LANGUENDO (<i>Italian.</i>)		

LANGUENTE	}	(<i>Italian.</i>) With languor.
LANGUIDO		

LARGAMENTE, LARGAMENTO (*Italian.*) In a full, free, broad style of performance.

LARGHETTO (*Italian.*) Indicates a time slow and measured in its movement, but less so than *largo*.

LARGHISSIMO (*Italian.*) Extremely slow.

LARGO (*Italian.*) A very slow and solemn degree of movement.

LAUDAMUS (*Latin.*) *We praise thee.* A part of the mass.

LAUTE (*German.*) The lute.

LEADING NOTE. The seventh note of the scale of any key, when at the distance of a semitone below the key-note.

LEBHAFT (*German.*) Lively.

LECON (*French.*) A lesson or instructive composition for some instrument.

LEDGER LINES. Those temporary lines which are occasionally drawn above or below the stave, in order to obtain additional situations for the heads of the notes.

LEGATISSIMO (*Italian.*) Exceedingly smooth and connected.

LEGATO (*Italian.*) In a smooth and connected manner.

LEGEREMENT (*French.*) With lightness and gaiety.

LEGGIARDO (*Italian.*) Light, gentle.

LEGGIERAMENTE (*Italian.*) Lightly, gently.

LEGGIERISSIMO (*Italian.*) With the utmost lightness and facility.

LEGGIERO, or CON LEGGIEREZZA. (*Italian.*) With lightness and facility of execution.

LEIGHT (*German.*) Easy.

LENTANDO (*Italian.*) With increased slowness.

LENTEMENT (*French.*)

LENTEMENTE (*Italian.*)

LENTO (*Italian.*)

} In slow time.

LENTEUR, avec (*French.*) } With slowness, in a se-
LENTEZZA, con (*Italian.*) } late and lingering pace.

LIAISON (*French.*) Smoothness of connection; also a bind or tie.

LIBRETTO (*Italian.*) The book of the words of an Italian opera is so called.

LINIE (*German.*) A line of the stave.

L'ISTESSO TEMPO (*Italian.*) In the same time as the previous movement.

LIUTO (*Italian.*) The lute.

LOCO (*Latin.*) This word implies that a passage is to be played just as it is written in regard to pitch; it generally occurs after *8va alta*, or *8va bassa*.

LOURE (*French.*) An old-fashioned French dance.

LUGUBRE (*Italian.*) Mournfully, sadly.

LUSINGANDO (*Italian.*) Soothingly, persuasively.

LYRA (*Italian.*) The lyre, a well-known musical instrument.

LYRIC. Poetry adapted for and intended to be set to music.

M.

MA (*Italian.*) But: as, *allegro ma non troppo*, quick, but not too much so.

MADRIGALE } (*Italian.*) Elaborate compositions
MADRIGALS } for voices in five or six parts, in
 the ancient style of imitation and fugue.

MAESTOSO (*Italian.*) With majestic and dignified expression.

MAESTRO DI CAPELLA (*Italian.*) Chapel-master, or director of the chapel music in the Catholic service.

MAGGIORE (*Italian.*) } Major, greater,—in oppo-
MAJEUR (*French.*) } sition to minor, less,—in
 respect to scales, intervals, modes, &c.

MAIN (*French.*) The hand: as, *main droite*, *main gauche*, or *M. D.*, *M. G.*; the right or left hand in piano music.

MAITRE DE CHAPELLE (*French.*) Chapel-master.

MAJOR. Greater in respect to intervals and modes.

MAJOR MODE. One of the two modern modes; that in which the third from the key-note is major.

MAGNIFICAT. A canticle sung by the Virgin in the house of Zachariah. A part of the Vespers in the Catholic evening service.

MALINCOLIA } (*Italian.*) In a melancholy style.
MALINCONIA }

MANCANDO (*Italian.*) Indicates a gradual decrease in the quantity of tone.

MANCHE (*French.*) The neck of a violin.

MANDOLINE (*French.*) } An instrument with four
MANDOLINO (*Italian.*) } strings, and with frets,
 like a guitar; it is tuned like the violin.

MANO (*Italian.*) The hand. *Mano dritta*, the right hand; *mano sinistra*, the left hand.

MANUAL (*German.*) The key-board.

MARCATISSIMO (*Italian.*) Very strongly marked.

MARCATO (*Italian.*) In a marked and emphatic style.

MARCHE (*Italian.*) In harmony, a symmetrical sequence of chords.

MARCHE (*French.*) }
MARCIA (*Italian.*) } A march.

MARTELLATO (*Italian.*) Well articulated, smartly detached.

MARZIALE (*Italian.*) In a martial style.

MASK } A sort of musical drama or operetta, per-
MASQUE } formed by characters in masks.

MATINS. The early morning service of the Catholic church.

MAZOURKE (*German.*) } A quick Polish dance, in $\frac{3}{8}$
MAZURKA

time, with a peculiar rhythmic construction, somewhat like that of the polacca.

MEDESSIMO (*Italian.*) The same; as, *medesimo tempo*, in the same time.

MEDIANTE (*French.*) The mediant or third note of the scale.

MELANGE (*French.*) A composition founded on several favourite airs: a medley.

MELODIA (*Italian.*) } Melody.
MELODIE (*French.*) }

MELODRAMA. A species of pantomimic drama, in which much of the interest depends upon descriptive instrumental music.

MELCEPIA (*Greek.*) Melody.

MEME (*French.*) The same; as, *même mouvement*, in the same tune.

MENO, or MEN. (*Italian.*) Less: as, *men. presto*, less quick; *men. forte*, less loud; *men. piano*, somewhat softer; *meno vivo*, with less spirit.

MENUET (*French.*) A minuet.

MESSA DI VOCE (*Italian.*) A swelling and diminishing of the voice on a long holding note.*

MESSE (*French.*) A mass, or Catholic musical service.

MESTO (*Italian.*) Mournfully, sadly, pathetically.

MESTOSO (*Italian.*) Sadly, pensively.

MESURE (*French.*) The bar or measure.

* For the importance of the *Messa di Voce* to the formation of the voice, see Hamilton's Catechism on Singing.

METHODE (*French.*) A Treatise or Book of Instructions.

METRONOME (*French.*) An ingenious instrument for indicating the exact time of a musical piece, by means of a pendulum, which may be shortened or lengthened at pleasure. See Hamilton's Treatise on the Metronome and Hand-guide.

METRUM (*German.*) The measure or time.

MEZZA BRAVURA (*Italian.*) A song of moderate difficulty as to execution.

MEZZA VOCE (*Italian.*) With moderation as to tone; rather soft than loud.

MEZZO (*Italian.*) In a middling degree or manner: as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.

MEZZO CARATTERE (*Italian.*) Implies a moderate degree of expression and execution.

MEZZO SOPRANO (*Italian.*) A female voice of a lower pitch than the soprano or treble. A C clef for this voice used to be placed on the second line of the stave.

MI (*Italian.*) A syllable used in solfaing to designate E, or the third note of the major scale.

MINACCIOSO (*Italian.*) In a threatening style.

MINEUR (*French.*) Minor, in speaking of keys and intervals.

MINIM. A note of which the duration is equal to one half of the semibreve.

MINOR. Less in regard to intervals.

MINORE (*Italian.*) Less in respect to intervals; minor as to modes and keys.

MINUETTO (*Italian.*) A minuet; a slow dance in triple time.

MISERERE (*Latin.*) *Have mercy.* A psalm of supplication.

MISSA (*Latin.*) A mass. In a musical sense, the mass consists of five principal movements — the *Kyrie, Gloria, Credo, Sanctus, and Agnus Dei.*

MISTERIOSO (*Italian.*) In a mysterious manner.

MISURATO (*Italian.*) In measured or strict time.

MIT (*German.*) With; as, *mit begleitung*, with an accompaniment.

MODE. A certain arrangement of tones and semitones.

MODERATO (*Italian.*) With a moderate degree of quickness.

MODESTO (*Italian.*) Modestly, quietly.

MODULATION. A change of key.*

MOLL (*German.*) Minor in relation to modes and keys: as, *A moll*, A minor; *H moll*, B minor, &c.

MOLTO (*Italian.*) Very, extremely: as, *molto allegro*, very quick; *molto adagio*, extremely slow.

MONOCHORD. An instrument with one string, for elucidating the doctrine of intervals.

MONOCORDO (*Italian.*)

A MONOCORDE (*French.*) } On only one string.

MONTANT (*French.*) Ascending.

MORCEAU (*French.*) A piece or musical composition of any kind.

MORDENTE (*Italian.*) A beat or transient shake.

* For an explanation of this difficult branch of harmony, see Hamilton's Catechism on Modulation.

MORENDO (*Italian.*) Gradually subsiding in regard to tone and time; dying away.

MORISCO (*Italian.*) In the Moorish style.

MORMORANDO (*Italian.*) With a gentle murmuring sound.

MOSSO (*Italian.*) Movement: as, *più mosso*, with more movement, quicker: *meno mosso*, slower.

MOSTRA (*Italian.*) A direct.

MOTETTO (*Italian.*) A motet, or piece of sacred music in several parts.

MOTIVO (*Italian.*) The principal subject of an air or other musical composition.

MOTO, or CON MOTO (*Italian.*) With agitation, anxiously.

MOTO CONTRARIO (*Italian.*) In contrary movement. A term used in counterpoint to imply that the melody of one part moves in an opposite direction to that of another.

MOTTEGLIANDO (*Italian.*) Jeeringly, jocosely.

MOVIMENTO (*Italian.*) Time, movement.

MUSETTE (*French.*) A small kind of bag-pipe. Also an air of sweet and pastoral character.

MUTE. A small instrument which is occasionally placed on the bridge of a violin, tenor, or violoncello, to damp or diminish the tone of the instrument, by checking its vibrations.

N.

NACHDRUCK (*German.*) Emphasis, accent.

NACHSPIEL (*German.*) A postlude, or piece played after some other.

NÄCHSTVERWANDTE TÖNE (*German.*) Nearest relative keys.

NASAL TONE. In singing, implies that the voice is deteriorated by passing through the nostrils. •

NEBENGEDANKEN (*German plu.*) Accessory and subordinate ideas.

NEL (*Italian.*) In the.

NOBILE } (*Italian.*) With nobleness, grandeur.
NOBILIMENTE }

NOCTURNE (*French.*) See Notturmo.

NÔIRE (*French.*) A crotchet.

NON (*Italian.*) An adverb of negation, generally associated with *troppo* : as, *non troppo presto*, not too fast.

NONETTO (*Italian.*) A composition in nine parts.

NON MOLTO (*Italian.*) Not much.

NON TANTO (*Italian.*) Not too much; moderately : as, *Allegro non tanto*, moderately quick.

NOTA (*Italian.*) A note : as,

NOTA buona, a strong or accented note.

—— *cambiata*, a changed or irregularly transient note.

—— *cattiva*, a weak or unaccented note.

—— *caratteristica*, a characteristic or leading note.

NOTATION. The art of representing musical sounds and their various modifications by notes, signs, terms, &c.

NOTENPLAN (*German.*) The stave.

NOTE SENSIBLE (*French.*) The leading note of the scale, or that note of the scale which is situated a semitone below the key-note.

NOTTURNO (*Italian.*) A composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.

O.

O (*Italian.*) Or: as, *flauto o violino*, flute or violin.

OBLIGATO, or **OBLIGATI** (*Italian.*) A part or parts of a composition indispensable to its just performance, and which, therefore, cannot properly be omitted.

OBLIQUE. A term applied to that relative motion between two parts, where the one ascends or descends, while the other remains stationary.

OBOE (*Italian.*) The hautboy. **OBOI**, hautboys.

OCTAVE. An interval of eight notes.

OCTUOR (*French.*) A piece in eight parts.

ODEUM (*Greek.*) A place for the public performance of music; a concert room or hall.

ŒUVRE (*French.*) Opera or work; *Œuvre premier*, the first work, &c.

OFFERTOIRE (<i>French.</i>)	} A part of the Catholic morning service.
OFFERTORIUM (<i>Latin.</i>)	
OFFERTORY.	

OHNE (*German.*) Without: as, *ohne begleitungen*, without accompaniments.

ONDEGGIAMENTO (*Italian.*) With a waving, tremulous motion of the sound; as also, on the violin, tenor, &c., a *close shake*.

OPEN HARMONY. Harmony of which the notes are separated by wide intervals.

OPERA (*Italian.*) A musical drama, consisting of recitatives, airs, choruses, &c., combined with scenery, decorations, and action. This term is also applied to any publication or work of an author.

OPERA BUFFA (*Italian.*) A comic opera.

OPERA SEMI-SERIA (*Italian.*) A semi-serious opera.

OPERA SERIA (*Italian.*) A serious or tragic opera.

OPERETTA (*Italian.*) A short or little opera.

OPHICLEIDE. A brass instrument lately introduced into this country, of a loud tone and a deep pitch. It is chiefly used in military music.

ORATORIO (*Italian.*) A musical drama, founded on some scriptural story, performed without the aid of scenery and action.

ORCHESTRA (*Italian.*) That enclosed part of the theatre, between the stage and the audience, which is occupied by the musicians or instrumental performers. Sometimes, also, it is applied to designate, collectively, the performers themselves; as, a full orchestra, a thin orchestra.

ORDINARIO (*Italian.*) Usual; as, *a tempo ordinario*, in the usual time.

ORGAN	} A well known and highly appreciated musical instrument, chiefly used in churches, and other places of divine worship.*
ORGANO (<i>Italian.</i>)	
ORGEL (<i>German.</i>)	
ORGUE (<i>French.</i>)	

ORGELGEHÄUSE (*German.*) The case of an organ.

ORGEL SCHULE (*German.*) A school or method for the organ.

* For a history and description of this most noble of all instruments, see Hamilton's Organ Catechism.

ORGEL STÜCKE (*German.*) Pieces for the organ.
ORNEMENS (*French.*) Graces; as, the appoggiatura,
turn, shake, &c.

O SIA (*Italian.*) Or else; as, *o sia più facile*, or else
in this more easy manner.

OSSERVANZA, or CON OSSERVANZA, (*Italian.*)
With scrupulous exactness in regard to time.

OSTINATO (*Italian.*) Persevered in, adhered to,
continued in despite of circumstances.

OTETTO (*Italian.*) A composition in eight parts.

OTTAVA, or 8va (*Italian.*) An octave. This word
is generally joined with *alta* or *bassa*: the first sig-
nifies that the passage to which it is applied must
be played an octave higher than it is written; the
second that it must be played an octave lower.

OTTAVINA (*Italian.*) The little or higher octave.

OUVERTURE (*French.*) } An overture, or introduc-
OVERTURA (*Italian.*) } tory symphony to a
dramatic performance.

P.

PANTALON (*French.*) One of the movements of
the quadrille.

PARLANDO (*Italian.*) In a speaking or declamato-
ry manner.

PARLANTE (*Italian.*) Accented, as if with words
in a declamatory style.

PARTE (*Italian.*) A part in vocal or instrumental
music.

PARTE CANTANTE (*Italian.*) The singing or
vocal part.

- PARTITION** (*French.*) }
PARTITUR (*German.*) } A score or entire draught
PARTITURA (*Italian.*) } of a composition for sev-
PARTIZIONE (*Italian.*) } eral parts.
- PAS** (*French.*) A dance: *pas seul*, *pas de deux*, a dance by one, or by two performers; *pas redoublé*, a quick step.
- PASSACAGLIO** (*Italian.*) }
PASSACAILLE (*French.*) } A slow dance in $\frac{3}{4}$ time.
- PASSAGGIO** (*Italian.*) A passage or series of quick notes.
- PASSING NOTES.** Notes foreign to the harmony, but which serve to connect those which are essential.
- PASSIONATE** (*Italian.*) In an impassioned manner.
- PASSIONATO**, or **CON PASSIONE** (*Italian.*) Impassioned, with pathos.
- PASSIONE** (*Italian.*) The passion, or seven last words of our Saviour, set to music.
- PATETICO** (*Italian.*) Pathetically.
- PATHETIQUE** (*French.*) Pathetic.
- PASTICCIO** (*Italian.*) An opera made up of songs by different masters.
- PASTORALE** (*Italian.*) A soft rural movement.
- PASTOURELLE** (*French.*) One of the movements of the quadrille.
- PAUKEN** (*German plu.*) The kettle-drums.
- PAUSE** (*German.*) A rest.
- PAUSE.** A musical character, consisting of a dot surmounted by a curve, which serves to protract the duration of a note or rest beyond its natural length.

PAVANE (*French.*) An antiquated French dance of a serious cast.

PEDALE (*Italian.*) A pedal or stationary bass. In piano music, this term implies that the performer must press down the pedal which takes off the dampers.

PEDALE (*German.*) That set of keys belonging to an organ which are played on by the feet.*

PEDALI (*Italian.*) The pedals, in piano or organ music.

PER (*Italian.*) For or by: as, *per il violino*, for the violin.

PERDENDO, PERDENDOSI, or PERDEN (*Italian.*) This term implies a gradual diminution, both in the quantity of tone and speed of movement.

PERFECT. A term applied by theorists to certain intervals and chords.

PERFECT CADENCE. A complete and satisfactory close in both the harmony and melody.

PERIOD. A complete musical sentence containing several members.

PERIODENBAU (*German.*) Periodology, or composition.

PESANTE (*Italian.*) With importance and weight, impressively.

PEU (*French.*) A little.

PEZZE (*Ital. plu.*) *Fragments*, select detached pieces of music.

* See André and Hamilton's *Treatise on the Management of the Pedals*.

PHONICS. The art of treating musical sounds, either singly or in combination.

PHRASE. A short musical sentence containing an incomplete idea.*

PIACERE (*Italian.*) Will, pleasure: as, *a piacere*, at the performer's pleasure in regard to time.

PIACEVOLE (*Italian.*) At pleasure; in a pleasing style.

PIANGENDO (*Italian.*) Plaintively.

PIANGEVOLE (*Italian.*) } Despondingly,

PIANGEVOLMENTE (*Italian.*) } dolefully.

PIANISSIMO, or *pp.* (*Italian.*) Extremely soft.

PIANO, or *p.* (*Italian.*) Soft.

PIANO A QUEUE (*French.*) A grand piano-forte.

PIANO CARRÉ (*French.*) A square piano-forte.

PIATTI (*Italian plu.*) The cymbals.

PICCIOLO (*Italian.*) Little: as, *violino piccolo*, a small violin.

PIEDS (*French.*) The feet: as, *avec les pieds*, with the feet in organ playing. •

PIENA (*Italian.*) Full: as, *a piena orchestra*, for a full orchestra.

PIENO (*Italian.*) Full.

PIETOSO (*Italian.*) With pity, compassionately.

PIFERO (*Italian.*) A fife.

PIU (*Italian.*) An adverb of augmentation: as, *più presto*, quicker; *più forte*, louder; *più piano*, softer; *più tosto lente*, rather slow; *più lento*, slower.

* See Hamilton's Musical Grammar, as also his Catechism on the Invention, Exposition, Development, and Concatenation of Musical Ideas.

PIZZICATO, or **PIZZ.** (*Italian.*) In violin or violoncello music, is applied to notes which are to be twitched with the finger, instead of being played with the bow.

PLACIDAMENTE (*Italian.*) With placidity, quietly.

PLAIN CHANT (*French.*) Plain song or chant.

PLAINTIVO (*Italian.*) Expressively, plaintively.

PLAQUÉ (*French.*) Struck at once, in speaking of chords.

PLECTRUM. A piece of quill or ivory, used to twitch the strings of the mandoline, &c., instead of the fingers.

PLEIN JEU (*French.*) Full organ.

PLUS (*French.*) More: as, *plus animé*, with greater animation.

PNEUMATIC. A term applied to wind instruments in general.

POCHETTINO, POCHETTO (*Italian.*) A little: as *ritard. un pochettino*, play somewhat slower.

POCO (*Italian.*) A little, rather, somewhat: as, *poco presto*, rather quick; *poco piano*, somewhat soft; *poco più*, somewhat more; *poco meno*, somewhat less.

POCO A POCO (*Italian.*) By degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.

POGGIATO (*Italian.*) Dwelt upon, impressive.

POI (*Italian.*) Then; as, *piano poi forte*, soft, then loud.

POINT D'ORGUE (*French.*) A pause; also a pedal passage.

POINTÉE (*French.*) Dotted, in speaking of the duration of notes.

POLACCA (<i>Italian.</i>)	}	A slow Polish dance in $\frac{3}{4}$ time, of peculiar rhythmical construction, as the melodical members usually terminate on the third crotchet of the bar.
POLONAISE (<i>French.</i>)		
POLONOISE (<i>French.</i>)		

POMPOSO (*Italian.*) In a grand and pompous manner.

PONCTUATION MUSICALE (*French.*) Musical punctuation or phrasing.

PONTICELLO (*Italian.*) The bridge, in speaking of the violin, guitar, &c.

PORTAMENTO (*Italian.*) The manner of sustaining and conducting the voice. A gliding from one note to another.

PORTEE (*French.*) The stave on which the notes are written.

POSATO (*Italian.*) Quietly, steadily. "

POSAUNE (*German.*) The trombone.

POSITION (*French.*) A position or shift, on the violin, tenor, or violoncello.

POSITIF (<i>French.</i>)	}	The choir organ.
POSITIV (<i>German.</i>)		

POSSIBILE (*Italian.*) Possible; as, *il più forte possibile*, as loud as possible—HERZ.

POST-HORN (*German.*) A sort of bugle; also a movement suited to, and imitating the notes of such an instrument.

POTPOURRI (*French.*) A capriccio or fantasia on favorite airs.

POULE (*French.*) One of the movements of the quadrille.

POUSSÉ (*French.*) In violin or violoncello music this term is used to indicate an up-bow.

PRATICO (*Italian.*) Practical.

PRECIPITATO (*Italian.*) In a hurried manner.

PRECIPITE (*French.*) Hurried, accelerated.

PRECISIONE (*Italian.*) With precision, exactitude.

PRELUDIO (*Italian.*) } A prelude or introductory

PRELUDIUM (*Lat.*) } movement.

PREMIERE (*French.*) First; as, *première fois*, first time.

PRESTENZA (*Italian.*) Rapidity, quickness: as, *con prestenza*, with rapidity.

PRETISSIMO (*Italian.*) The most rapid degree of movement.

PRETO (*Italian.*) Very quick.

PRIMA DONNA (*Italian.*) The principal female singer in an Italian opera.

PRIMA VISTA (*Italian.*) At first sight.

PRIMA VOLTA (*Italian.*) First time.

PRIMO (*Italian.*) First: as, *violino primo*, first violin: *tempo primo*, in the first or original time.

PRIMO BUFFO (*Italian.*) First comic actor and singer.

PRIMO MUSICO (*Italian.*) Principal male singer.

PRINCIPAL. An organ stop tuned an octave above the diapasons.*

PRINCIPALMENTE (*Italian.*) Principally.

* See Hamilton's 'Organ Catechism for a description of all the numerous stops.

PROBE (*German.*) }
 PROVA (*Italian.*) } A rehearsal.

PULSATILE. A term applied to such instruments as are made to sound by being struck upon, as, a drum, a tamborine, &c.

PUNTA (*Italian.*) The point; as, *della punta del' arco*, with the point or tip of the bow.

PUNTATO (*Italian.*) Pointed, detached.

Q.

QUADRILLE (*French.*) A French dance, or rather, a set of five consecutive dance movements, called *Le Pantalon, La Poule, L'Eté, La Trenise ou La Pastourelle, La Finale.*

QUADRUPLE CROCHE (*French.*) A semidemi-semiquaver.

QUARTETTO (*Italian.*) A quartet or composition for four voices or instruments.

QUASI (*Italian.*) In the manner or style of: as, *quasi allegretto*, like an allegretto.

QUATUOR (*French.*) A quartet or composition for four voices or instruments.

QUEERSTRICHE (*German.*) Ledger lines.

QUESTO (*Italian.*) *This* or *that*.

QUIETO (*Italian.*) With calmness or repose; quietly.

QUINTETTO (*Italian.*) } A quintet or composition

QUINTUOR (*French.*) } for five instruments or voices.

QUI TOLLIS (*Latin.*) A movement of the Gloria.

QUONIAM TU SOLUS (*Latin.*) Part of the Gloria.

R. or R. H. indicates the right hand in piano-forte music.

RABBIA (*Italian.*) With rage, furiously.

RADDOLCENDO } (*Italian.*) With augmented
RADDOLCENTE } softness.

RALLENTANDO (*Italian.*) Implies a gradual diminution in the speed of the movement, and a corresponding decrease in the quantity of tone.

RANS DES VACHES (*French.*) Airs played upon their pipes by the Swiss herdsmen, to assemble their herds and keep them together on their return home.

RAPIDO (*Italian.*) Rapidly.

RAVVIVANDO (*Italian.*) Reviving, reanimating, accelerating: as, *ravvivando il tempo*, to animate or quicken the time.

RE. A syllable applied in solfaing to the note D.

RECITANDO (*Italian.*) In the style of recitation; declamatory.

RECITANTE (*Italian.*) In the style of a recitative.

RECITATIF (*French.*) A recitative.

RECITATIVO (*Italian.*) A recitative or musical declamation.

RECITATIVO SECCO (*Italian.*) Unaccompanied recitative.

RECITATIVO STROMENTATO (*Italian.*) Recitative accompanied by the orchestra.

REEL. A lively Scotch dance.

REFRAIN (*French.*) A burden, or tag-end to a song.

REGINA COELI (*Latin.*) A hymn to the Virgin.

REGISTER (*German.*) An organ stop.

REGLE DE L'OCTAVE (*French.*) A formula which shows the method of harmonising or accompanying the ascending or descending scale taken as a bass.

RELATIVE KEYS. Keys which differ only by having in their scales one sharp or flat more or fewer.

RELIGIOSO, RELIGIOSAMENTE (*Italian.*) With religious feeling, in a devotional manner.

RENVERSEMENT (*French.*) An inversion.

REPLICA (*Italian.*) Repetition: as, *senza replica*, without repeating; *con replica*, with repetition.

REPRISE (*French.*) A repetition or return to some preceding part.

REQUIEM (*Latin.*) A musical service for the dead.

RESOLUTION. The concord which necessarily follows a preceding discord is called its resolution.

RETARDANDO (*Italian.*) A retarding of the movement.

RETROGRADO (*Italian.*) In retrograde movement.

RHAPSODIE (*French.*) A rhapsody, a capriccio.

RHYTHM. The theory of musical cadence, as applied to melody.

RICCERCARI (*Italian plu.*) Difficult exercises for the voice or for some instrument.

RICCERCATA (*Italian.*) A fugue replete with contrapuntal artifices.

RICORDANZA (*Italian.*) With recollection, remembrance.

RIFFIORAMENTI (*Italian plu.*) Extemporaneous embellishments.

RIGADOON. An antiquated French dance in triple time.

RINFORZANDO, RINFORZATO, rinf. or rf. (*Italian.*) With additional tone and emphasis.

RIPIENO (*Italian.*) A term applied to such parts in concerted music, as are intended to fill up and augment the effect of the *tutti*, or full chorus of voices or instruments.

RISOLUTO, RISOLUMENTE (*Italian.*) With boldness and resolution.

RISVEGLIATO (*Italian.*) With much animation.

RITARDANDO, RITARDATO (*Italian.*) Implies a gradual retarding or slackening of the time, with a corresponding diminution in point of tone.

RITENENTE, RITENUTO (*Italian.*) A keeping back, a decrease in the speed of the movement.

RITORNELLO (*Italian.*) A short symphony or introduction to an air; as also the symphonies between the members or periods of the air. The same term is applied, also, to the *tutti* parts, introductory to, and between the solos of a concerto.

RIVERSCIO } (*Italian.*) Inverted, reverted.
RIVESCIO, al }

RIVOLGIMENTO (*Italian.*) The inversion of the parts in double counterpoint.

ROHR (*German.*) A reed.

ROHRWERK (*German.*) Reed-work; the reed stops taken collectively.

ROMANCE (*French.*) } A short lyric tale, set to mu-
 ROMANZA (*Italian.*) } sic; or a simple and ele-
 gant melody suitable to such words.

RONDE (*French.*) A semibreve.

RONDEAU (*French.*) } A rondo or composition of
 RONDO (*Italian.*) } several strains or members,
 at the end of each of which the first part or subject
 is repeated.

RONDINO, RONDILETTA, RONDINETTO, or
 RONDOLETTA (*Italian.*) A short rondo.

ROOT. The fundamental note of any chord.

ROULADE (*French.*) A division or rapid flight of
 notes.

ROUND. A sort of canon in the unison.

ROUNDELAY. A sort of antique poem, in various
 parts of which a return is made to the first verse or
 couplet. A poetical rondo.

RUBATO, or ROBATO (*Italian.*) *Robbed, borrow-
 ed.* The terms *tempo rubato* are applied to a style
 of performance in which some notes are held longer
 than their legitimate time, while others are curtailed
 of their proportionate durations, in order that, on
 the whole, the aggregate value of the bar may not
 be disturbed.

RUHEPUNCT (*German.*) A point of repose in mel-
 ody; a cadence.

RUSSE (*French.*) *Russian: as, à la Russe, in the
 Russian style.*

S.

SACKBUT. An old-fashioned instrument resembling a trombone.

SAITE (*German.*) A string of a musical instrument.

SALTANDO (*Italian.*) Proceeding by skips or bounds.

SALTERELLA. See Sartarella.

SALTO (*Italian.*) A leap or skip.

SALVE REGINA (*Latin.*) A hymn to the Virgin.

SANCTUS (*Latin.*) A principal movement of the mass or Catholic service.

SANFT (*German.*) Soft: as, *mit sanften stimmen*, with soft stops, in organ music.

SANS (*French.*) Without: as, *sans pedales*, without the pedals, in organ playing.

SARABANDA (*Italian.*) } A saraband, an antique
SARABANDE (*French.*) } slow dance-tune.

SARTARELLA } (*Italian.*) A Neapolitan dance.
SARTARELLO }

SATTEL (*German.*) The nut of a violin finger-board, &c.

SCALA (*Italian.*) A scale or gamut.

SCALD. Among the Northern nations, implies a bard or poet-musician.

SCENA (*Italian.*) A scene or portion of an opera. An act is generally composed of several scenes.

SCHERZANDISSIMO (*Italian.*) In an exceedingly playful style.

SCHERZANDO, SCHERZANTE, SCHERZO, SCHERZOSO, or SCHERZ (*Italian.*) In a light, playful, and sportive manner.

SCHLÜSSEL (*German.*) The clef.

SCHNARRPFEIFEN (*German.*) Reed work, reed stops.

SCHNELL WALTZER (*German.*) Quick waltzes.

SCHREIBART (*German.*) Style.

SCHULE (*German.*) A school or method for learning any instrument, &c.

SCHWACH (*German.*) Piano, or soft.

SCHWEIGEN (*German.*) Rests.

SCIOLTO (*Italian.*) With freedom and boldness.

SCOZZESE (*Italian.*) In the Scotch style.

SDRUCCIOLATO (*Italian.*) Gliding, sliding the finger along the keys or strings of an instrument.

SEC (*French.*) } In a dry or unornamented manner.
SECCO (*Italian.*) }

SECHZENTHEIL NOTE (*German.*) A semiquaver.

SECONDE (*French.*) Second: as, *seconde fois*, second time.

SECONDA }
SECONDO } (*Italian.*) The second.

SEGNO, or S (*Italian.*) A sign: as, *al segno*, return to the sign; *dal segno*, repeat from the sign.

SEGUE, SEGUIDO (*Italian.*) Now follows, or as follows. Examples: *segue il coro*, the chorus follows: *segue la finale*, the finale now follows. It is also used in the sense of *in similar* or *like manner*, to show that a subsequent passage is to be played like that which precedes it.

SEITENBEWEGUNG (*German.*) Oblique motion.

SEMI (*Latin.*) Half: as, *semitone*, half a tone, &c.

SEMIBREVE. A long note equal to two minims, four crotchets, &c.

SEMICHORUS. A chorus to be sung by only a portion of the voices.

SEMICHROMA (*Italian.*) A semiquaver.

SEMIDIAPENTE (*Latin.*) The diminished or imperfect fifth.

SEMIDITONE (*Latin.*) The minor third.

SEMITONE. A half tone.

SEMPLICE, SEMPLICEMENTE (*Italian.*) With simplicity, artlessly.

SEMPRE (*Italian.*) Always: *sempre staccato*, always staccato or detached; *sempre forte*, always loud; *sempre più forte*, continually increasing in force.

SENSIBLE (*French.*) The leading note or seventh of the scale.

SENTIMENTO, SENTIMENTALE (*Italian.*) With feeling and sentiment.

SENZA (*Italian.*) Without: as, *senza organo*, without the organ; *senza rigore*, without regard to exact time; *senza replica*, without repetition.

SEPTETTO (*Italian.*) A septet, or piece for seven instruments.

SEPTUOR. A composition for seven instruments or seven voices.

SEQUENCE. A series of similar chords, or intervals, &c.

SERBANO (*Italian.*) The serpent, a musical instrument so called.

SERENADE (<i>French.</i>)	} A serenade or evening
SERENATA (<i>Italian.</i>)	
	} concert in the open air.

This term is also used to designate any musical composition on an amorous subject, consisting of song, recitative, and chorus; or any light and pleasing instrumental composition consisting of several movements.

SERIA (*Italian.*) Serious, tragic: as, *opera seria*, a serious opera.

SERIOSO (*Italian.*) In a serious style.

SERPEGGIANDO (*Italian.*) Gently and silently creeping onwards, quietly advancing.

SERPENT. A military instrument, of a coarse, deep tone, somewhat resembling a serpent in its figure.

SESTETTO (*Italian.*) A vocal or instrumental composition for six parts.

SETZART (*German.*) Style of composition.

SEXTUOR. A composition for six voices or instruments.

SFORZATO, SFORZANDO, or Sf. (*Italian.*) Implies that a particular note is to be played with emphasis and force.

SI. A syllable applied, in solfaing, to the note B.

SICILIANA (*Italian.*) A movement of a slow, soothing, pastoral character, in $\frac{6}{8}$ time, resembling the dance peculiar to the peasantry of Sicily.

SIEGUE. See Segue.

SIGNATURE (*French.*) The Signature.

SIGNE (*French.*) The \S , or direct.

SIMILAR MOTION. That in which two or more parts always ascend or descend at the same time.

SIMILE (*Italian.*) Similarly, in like manner.

SINFONIA (*Italian.*) A symphony or orchestral composition in many parts.

SINGHIOZZANDO (*Italian.*) Sobbingly.

SINGSTIMMEN (*German plu.*) The voices; the vocal parts.

SINISTRA (*Italian.*) The left hand.

SINO or **SIN'** (*Italian.*) As far as: as, *con fuoco sin' al fine*, with spirit to the end.

SI REPLICA (*Italian.*) Repeat.

SI TACE (*Italian.*) Be silent.

SLENTANDO (*Italian.*) A gradual diminution in the time or speed of the movement.

SLUR. A curved line drawn over two or more notes to indicate that they must be smoothly connected.

SMANIOSO (*Italian.*) With fury.

SMORFIOSO (*Italian.*) In an affected manner.

SMORZANDO (*Italian.*) A gradual diminution as to tone.

SOAVE (*Italian.*) In a soft, sweet and delicate style.

SOGGETTO (*Italian.*) The subject or theme.

SOL. A syllable applied, in solfaing, to the note G.

SOLENNITA (*Italian.*) With solemnity.

SOLFA } The practice of solfeggi by means of
SOLFAING } the syllables. do, re, mi, fa, sol, la,
 si, corresponding to the notes C, D, E, F, G, A, B.

SOLFEGGI (*Italian plu.*) } Exercises for the voice.
SOLFEGGIO (*Italian.*) }

SOLI, plural of **SOLO** (*Italian.*) Implies that two or more principal parts play or sing together: such parts, of course, are never doubled.

SOLO, SOLA (*Italian.*) Alone.

SOLO (*Italian.*) A composition or even a passage for a single voice or instrument, with or without accompaniments.

SOLMIZATION. The same as solfaing.

SONATA (*Italian.*) } A composition consisting of
SONATE (*French.*) } several movements, generally for a single principal instrument, with or without accompaniments.

SONATINA (*Italian.*) } A short and easy sonata.
SONATINE (*French.*) }

SONS HARMONIQUES (*French plu.*) Harmonic sounds or notes.

SONORE (*French.*) } Sonorous, full-toned.
SONORO (*Italian.*) }

SONS PLEINS (*French plu.*) Terms which often occur in flute music, and which indicate that the notes must be blown with a very full, round tone.

SOPRA (*Italian.*) Above or upper: as, *come sopra*, as above; *contrapunto sopra il soggetto*, counterpoint above the canto firmo or subject.

SOPRANO (*Italian.*) The highest species of female voice.

SORDINI (*Italian plu.*) Mutes: as, *con, senza sordini*,—with, without mutes, on the violin, tenor, &c.

SORDINO (*Italian.*) A mute or damper applied to the bridge of the violin, tenor, &c.

SOSPIRANDO (*Italian.*) With apprehension, despondingly.

SOSTENUTO, or SOST. (*Italian.*) Sustained, continuous in regard to tone.

SOTTO (*Italian.*) Below: as, *contrapunto sotto il soggetto*, counterpoint below the subject.

SOTTO VOCE (*Italian.*) In an under tone.

SOUPIR (*French.*) A crotchet rest.

SOUSDOMINANTE (*French.*) The subdominant or fourth of the scale.

SOUSMEDIANTE (*French.*) The submediant or sixth of the scale.

SOUSTONIQUE (*French.*) The seventh of the scale or subtonic.

SOUVENIRS (*French plu.*) Recollections, reminiscences.

SPICCATO (*Italian.*) Pointedly, distinctly. In violin music, this term implies that the notes are to be played with the point of the bow.

SPIELEN (*German.*) To play upon an instrument.

SPIRITO, CON SPIRITO (*Italian.*) With spirit.

SPIRITOSO (*Italian.*) With great spirit.

STA (*Italian.*) } As it stands.
STAT (*Latin.*) }

STABAT MATER (*Latin.*) A hymn on the crucifixion.

STACCATISSIMO (*Italian.*) Very detached.

STACCATO (*Italian.*) This term implies that the notes are to be played distinct, short, and detached from one another by rests.

STARK (*German.*) Forte, loud; as, *mit starken stimmen*, with loud stops, organ playing.

STAVE. The five parallel lines on which the notes are placed.

STENTATO (*Italian.*) In a loud, bawling manner, for some particular effect.

STESSO (*Italian.*) The same.

STIBACCHIATO (*Italian.*) Dragging, relaxing in the time.

STRACCINATO (*Italian.*) Relaxing in the movement.

STRAIN. A portion of a movement divided off by a double bar.

STRASCINANDO (*Italian.*) Dragging, relaxing in the degree of movement.

STRASCINO (*Italian.*) Relaxing in the degree of movement.

STRATHSPEY. A lively Scotch dance in common time.

STRENG (*German.*) Strict, in relation to style.

STREPITO, *con* } (*Italian.*) In a noisy, boisterous
STREPITOSO } manner.

STRETTO (*Italian.*) The knot. That part of a fugue in which the subject and answer succeed one another at a very short interval of time.* In modern music, it sometimes is used to imply an acceleration of the time near the close of the piece.

STRICCIANDO (*Italian.*) Dragging in the time.

STRICHARTEN (*German plu.*) Different ways of bowing.

STRINGENDO (*Italian.*) Accelerating the degree of movement.

STROMENTI (*Italian plu.*) Musical instruments in general: as, *stromenti di vento*, wind instruments, &c.

* See Cocks's magnificent edition of Albrechtsberger on Harmony and Composition, 2 vols. 8vo.

SUB (*Latin.*) Under, below.

SUBBASS (*German.*) A stop or set of pipes belonging to the pedals.

SUBDOMINANT. The fourth note of the scale of any key.

SUBITO (*Italian.*) Quickly: as, *volti subito*, turn over quickly.

SUBMEDIANT. The sixth of the scale.

SUBSEMITONE. The semitone below the key-note.

SUBTONIC. The note situated a semitone below the key-note.

SUITE (*French.*) A series, a collection: as, *une suite de pièces*, a series of lessons.

SUL (*Italian.*) On or upon: as, *sul A*, on the A string of the violin, &c.; *sul ponticello*, on or near the bridge.

SUO LOCO (*Latin.*) In its own or usual place.

SUPER (*Latin.*) Above, over.

SUPER-DOMINANT. The note next above the dominant in the scale.

SUPERTONIC. The note above the tonic or key-note.

SUPERTONIQUE (*French.*) The supertonic or second note of the scale.

SUR (*French.*) On: as, *sur la quatrième corde*, on the fourth string,

SUSPENSION. The momentary withholding of a note by retaining some note of the previous chord.

SVEGLIATO (*Italian.*) Smartly, with life.

SWELL. That portion of an organ which consists of

a number of pipes enclosed in a box; with this box a pedal communicates, by which it may be gradually opened or shut, and thus the tone made louder and softer by degrees.*

SYNCOPATE (*Italian.*) In a constrained and syncopated style.

SYNCOPATION. The connecting the last note of one bar to the first note of the next, so as to form but one note of a duration equal to both: this displaces the accent and produces a peculiar effect.

SYNFONIE (*French.*) A symphony; a piece for a full orchestra.

SYRINGA (*Latin.*) Pan's pipes.

T.

TACET (*Latin.*) A word which implies that during a movement, or part of a movement, some particular instrument is to be silent: as, *flauto tacet*, the flute is not to play.

TACTART (*German.*) The species of time or measure.

TAILLE (*French.*) The tenor voice or part.

TAKT (*German.*) The bar.

TAKTSTRICH (*German.*) The lines which mark the division of a piece into bars; the bar-line.

TALON (*French.*) The heel of the bow, that part near the nut.

TAMBOUR (*French.*) A military or great drum.

* See Hamilton's Catechism on the Organ.

TANTO (*Italian.*) Not so much; not too much.

TANTUM ERGO (*Latin.*) A hymn sung at the benediction.

TARANTELLA (*Italian.*) A peculiar sort of dance, supposed to have the virtue of curing the bite of a venomous species of spider, called the tarantella.

TARDANDO (*Italian.*) See Retardando.

TARDO (*Italian.*) Slowly, in a dragging manner.

TASTIERA (*Italian.*) The finger-board of any instrument.

TASTO SOLO, or T. S. The words are used in organ and piano-forte music, to indicate that certain bass notes are not to be accompanied by chords in the right hand.

TEDESCA } (*Italian.*) In the German style.
TEDESCO }

TE DEUM (*Latin.*) A hymn of thanksgiving.

TEMA (*Italian.*) A subject or theme.

TEMPERAMENT (*French.*) Temperament, a term used in the mathematical theory of sound, in tuning, &c.*

TEMPESTOSO (*Italian.*) In a tempestuous manner, violently agitated.

TEMPO COMODO (*Italian.*) In a convenient degree of movement.

TEMPO, or A TEMPO (*Italian.*) In time. An expression used after some relaxation in the measure, to indicate a return to the original movement.

TEMPO DI BALLO (*Italian.*) In the time of a dance.

* See Hamilton's Art of Tuning.

- TEMPO DI GAVOTTA** (*Italian.*) In gavot time.
- TEMPO DI MENUETTO** (*Italian.*) In the time of a minuet.
- TEMPO GIUSTO** (*Italian.*) In strict time.
- TEMPO PRIMO** (*Italian.*) In the first or original time.
- TEMPO RUBATO** (*Italian.*) Implies a slight deviation in the measure for the sake of expression, by protracting one note and curtailing another, so that the time of each bar is not altered in the aggregate.
- TENDREMENT** (*French.*) Affectionately, tenderly.
- TENEBRAE** (*Latin plu.*) The Catholic evening service during holy week.
- TENERAMENTE, TENERO, or CON TENEREZZA.** (*Italian.*) Tenderly.
- TENIR** (*French.*) To hold, as a violin, a bow, &c.
- TENORE** (*Italian.*) The tenor voice or tenor singer: a high male voice.
- TENUTO, TENUTE, or TEN.** (*Italian.*) Implies that a note or notes must be held on, sustained, or kept down the full time.
- TER** (*Italian.*) Thrice.
- TERZETTO** (*Italian.*) A short trio or piece for three voices.
- TETRACHORD.** A system of four sounds.
- THEILE** (*German plu.*) Parts or capital divisions of the bar.
- THEME** (*French.*) A subject.
- THOROUGH BASS.** The art of accompanying a figured bass on the piano or organ.*

* See Hamilton's Catechism on Harmony and Thorough Bass.

- TIMBALLES** (*French.*) The kettle-drum.
- TIMOROSO** (*Italian.*) With timidity and awe.
- TIMPANI** (*Italian plu.*) The kettle-drums.
- TIRANNA** (*Italian.*) A Spanish national air.
- TIRE** (*French.*) Drawn. This term is used in violin music to denote a *down bow*.
- TOCCATA** (*Italian.*) A movement of difficult execution for a single instrument, generally the piano-forte.
- TOCCATINA** (*Italian.*) A short toccata.
- TON** (*French.*) The key: as, *le ton d'ut*, the key of C.
- TONART** (*German.*) Mode.
- TONATILLAS** (*Spanish.*) National Spanish airs sung to a guitar accompaniment.
- TONAUSWEICHUNG** (*German.*) Modulation.
- TONIC.** The key-note is so called by theorists.
- TONIQUE** (*French.*) The tonic or key-note of a piece.
- TUNKUNST** (*German.*) The science of music.
- TONLEITER** (*German.*) The scale.
- TONSCHLUSS** (*German.*) A cadence.
- TONSETZER** (*German.*) A composer.
- TONSTÜCK** (*German.*) A musical composition.
- TONSTUFE** (*German.*) A degree on the stave.
- TOUCHES** (*French.*) The keys of the piano or organ.
- TRACHEA** (*Latin.*) The windpipe.
- TRADOTTO** (*Italian.*) Arranged, adapted.
- TRANQUILLO, TRANQUILLAMENTE,** *con*
TRANQUILLEZZA (*Italian.*) Tranquilly, composedly.

TRAVERSO (*Italian.*) The German flute.

TRE (*Italian.*) Three: as, *à tre*, for three voices or instruments.

TREBLE. The acute part, that which in general contains the melody.

TREMENDO (*Italian.*) With a tremendous expression, horribly.

TREMANDO	}	(<i>Italian.</i>) Implies the reiteration of a note or chord with great rapidity, so as to produce a tremulous kind of motion.
TREMOLATE		
TREMOLO		

TRENISE (*French.*) One of the twelve movements of the quadrille.

TRIAD. A chord of three notes, a common chord.

TRILLANDO (*Italian.*) A succession of shakes on different notes.

TRILLE (<i>French.</i>)	}	A shake.
TRILLO (<i>Italian.</i>)		

TRILLETTE (*French.*) A short trill or shake.

TRINKLEID (*German.*) A Bacchanalian or drinking song.

TRIO (*Italian.*) A piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, &c., which always leads back to a repetition of the first or principal movement.

TRIPLE CROCHE (*French.*) A demisemiquaver.

TRIPLET. A group of three notes arising from the division of a note into three equal parts of the next inferior duration.

TUTTO (*Italian.*) All, the whole: as, *tutto arco*, with the whole length of the bow.

TYMPANI (*Italian.*) The kettle-drums.

TYROLIENNE (*French.*) A dance peculiar to the inhabitants of the Tyrol.

U.

UBERMÄSSIGE (*German.*) Augmented, superfluous in regard to intervals.

ÜBUNG (*German.*) An exercise or study for any musical instrument.

UGUALMENTE (*Italian.*) Equally, all alike.

UMKEHRUNG (*German.*) Inversion, in speaking of chords.

UN (*Italian.*) A: as, *un poco*, a little.

UNA CORDA (*Italian.*) Implies that a passage is to be played upon only one string.

UNGERADE TAKTART (*German.*) Triple time.

UNISONI, UNISONO (*Italian plu.*) This term implies that two, three, or more parts, are to play in unison with each other: or, if this be not practicable, at least in octaves.

UT. A monosyllable used by the French, to name and solfa the note C.

V.

V is used by the Italians as an abbreviation of the word Violin: as are **VV.** for Violini or Violins.

VA (*Italian.*) Go on: as, *va crescendo*, continue to increase in loudness.

VALCE (*Italian.*) } A waltz: as, *Valse de l'oiseau*,
VALSE (*French.*) } a bird-waltz.*

VARIAMENTO (*Italian.*) In a varied and free style of execution.

VARIAZIONI (*Italian plu.*) Variations upon an air or theme.

VAUDEVILLE (*French.*) A short interesting dramatic entertainment, interspersed with little airs.

VELOCE, or **CON VELOCITA** (*Italian.*) In a rapid time. The term is sometimes used to signify that a particular passage is to be played as quick as possible.

VELOCISSIMO (*Italian.*) With extreme rapidity.

VENEZIANA, *alla* (*Italian.*) In the Venetian style.

VERÄNDERUNGEN (*German plu.*) Variations.

VERBINDUNG (*German.*) Combination.

VERMINDERTE (*German.*) Diminished, in speaking of intervals.

VERSETTE (*German.*) Short movements for the organ, intended as preludes, interludes, or post-ludes to psalm-tunes, &c.

VERSETTO (*Italian.*) A short or little verse.

VERSETZUNG-ZEICHEN (*German.*) Marks of transposition: *the sharp, the flat, and the natural*.

VERSI SCIOLTI (*Italian.*) Blank verse.

VERWANDT (*German.*) Related, relative as to the keys.

* See Three very elegant Waltzes, under this title, by Chaulieu, published by Cocks and Co.

VESPERAE (*Latin.*) Vespers or evening service in the Catholic Church.

VESPER. The evening service in the Catholic Church.

VERWECHSLUNG (*German.*) A change or mutation.

VERZIERUNG (*German.*) Embellishment, variation.

VIBRANTE (*Italian.*) A peculiar manner of touching the keys of the piano.

VIBRATISSIMO (*Italian.*) The superlative of *vibrato*.

VIBRATO, VIBRATE (*Italian.*) With a strong vibrating quality of tone.

VIDO (*Italian.*) } Terms used in music for such
VUIDE (*French.*) } stringed instruments as the violin, violoncello, &c., to signify that a particular note must be played on the open string.

VIELLE (*French.*) The hurdy-gurdy.

VIERTELNOTE (*German.*) A crotchet.

VIGOROSO, VIGOROSAMENTE (*Italian.*) Boldly, vigorously.

VIOLA (*Italian.*) The tenor violin.

VIOL D'AMORE (*Italian.*) } An instrument with
VIOLE D'AMOUR (*French.*) } six strings, resembling the violin

VIOL DI GAMBA (*Italian.*) An instrument resembling the violoncello, but mounted with six strings.

VIOLINO. The violin.

VIOLINO PRINCIPALE (*Italian.*) The first or principal violin part.

VIOLON (*French.*) A violin.

VIOLONCELLO (*Italian.*) }
VIOLONCELLE (*French.*) } The bass violin.

VIOLONO (*Italian.*) The double bass.

VIRTUOSO (*Italian.*) One who greatly excels on some particular instrument.

VISTAMENTE (*Italian.*) }
VITE (*French.*) } With quickness.
VITEMENT (*French.*) }

VIVACE, VIVAMENTE, or CON VIVACITA (*Ital.*)
 With briskness and animation.

VIVACISSIMO (*Italian.*) With extreme vivacity.

VIVACITA (*Italian.*) Vivacity: as, *con vivacita*, vivaciously.

VIVO, CON VIVEZZA (*Italian.*) Animated, lively.

VOCALIZE. To practise singing on the vowels, chiefly the Italian A.

VOCE (*Italian.*) The voice.

VOCE DI CAMERA (*Italian.*) A voice suited for private rather than for public singing.

VOCE DI PETTO (*Italian.*) The chest or natural voice.

VOCE DI TESTA (*Italian.*) The head-voice, that is, the falsetto or feigned voice.

VOLANTE (*Italian.*) In a light and rapid manner.

VOLATA (*Italian.*) A rapid succession of notes.

VOLL (*German.*) Full: as, *mitt volle orgel*, full organ.

VOLLKOMMEN (*German.*) Perfect.

VOLONTE (*French.*) Will, pleasure: as, *à volonte*, at will.

VOLTA (*Italian.*) Time of playing a movement: as, *prima volta*, the first time of playing; *seconda volta*, the second time, &c.

VOLTI SUBITO, or **V.S.** (*Italian.*) Turn over the page quickly.

VOLUNTARY. A piece for the organ, generally consisting of two or three movements calculated to display the capabilities of the instrument and the skill of the player.

VON (*German.*) *By*, often occurs in German titles.

VORBEREITUNG (*German.*) Preparation, a term used in harmony.

VORSPEILE (*German.*) Preludes to psalm-tunes, &c.

VORZEICHNUNG (*German.*) The signature.

VUIDÉ (*French.*) Open: as, *corde vuide*, in violin music, indicates the open string.

W.

WALZER (*German.*) A waltz.

WECHSELNOTEN (*German plu.*) Irregular transient notes, appoggiaturas.

WEICHE (*German.*) Minor in respect to keys and mode.

WESENTLICH (*German.*) Essential.

WIEDERHOLUNG (*German.*) Repetition.

WINDLADE (*German.*) The windchest of an organ.

Z.

ZAMPOGNO (*Italian.*) In the style of the bagpipe.

ZARGE (*German.*) The sides of any musical instru-

ment; such as the violin, tenor, violoncello, guitar, &c.

ZEITMASS (*German.*) The time or movement.

ZELO, *con*—, **ZELOSO** (*Ital.*) With zeal, enthusiastically.

ZERSTREUT (*German.*) Dispersed.

ZINCKEN (*German.*) A kind of rustic pipe, no longer used, a cornet.

ZINGARESA, *alla* (*Italian.*) In the gipsy style.

ZITHER (*German.*) The guitar.

ZOPPO (*Italian.*) In a limping manner. A style of melody in which a long note is always placed between two short notes.

ZUFALLIG (*German.*) Accidental.

ZUFFOLO (*Italian.*) A little flute or flageolet, chiefly used to teach birds to sing.

ZUSAMMENGESETZT (*German.*) Compound, in speaking of times.

ZWEISTIMMIG (*German.*) For two voices or parts.

ZWISCHENRÄUME (*German.*) The spaces between the lines of the stave.

ZWISCHENSPEIL (*German.*) An interlude in organ playing.

ABBREVIATIONS.

A.

A temp . . .	A tempo	Ad lib . . .	Ad libitum
Accel	Accelerando	All ^{to}	Allegretto
Ado	Adagio	All ^o	Allegro
Affetto . . .	Affettuoso	Affreto. . .	Affrettando
Andte	Andante	And ^{no} . . .	Andantino
Arpo	Arpeggio.		

B.

Brill Brillante.

C.

Calo	Calando	Con Esp. . .	Con Espressione
Clar	Clarinet	Cres	Crescendo
C.B.	Contrabasso.		

D.

D.C.	Da Capo	Dim	Diminuendo
Decres . . .	Decrescendo	Dol.	Dolce.

E.

Espress . . .	Espressivo	Energe . .	Energicamente.
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F.

Fff. . .	exceedingly loud	F.	Forte
Fl . . .	Flauto or Flauti	Ff	Fortissimo
Fz	Forzando.		
Fp. . .	Forte, and then Piano; when applied to a single note it marks a strong accent		

G.

Grando.... Grandioso Grazo..... Grazioso.

I.

Introd. Introduzione.

L.

Leg. ... Legato Leggier. . . Leggiero.

M.

M. D. . . . Mano dritta	Mf. Mezzo forte
M. S. . . . Mano sinistra	M. P. . . . Mezzo piano
M. M. . . Maelzel's Metronome	Maesto. . . Maestoso
Magg. . . Maggiore	Mando. . . Mancando
Men. Meno	Modo. . . . Moderato
M. V. Mezza voce.	

O.

All 8^{va}. . . All' ottava
 8^a or 8^{va}. . . Ottava
 8^{va} alta . . . Octava alta or ottava alta, an octave higher
 8^{va} bassa. . . Ottava bassa, an octave lower
 Con 8^{va}. . . Con ottava, with octaves
 Op. . . . Opera Org^o. . . Organo Ob. . . . Oboe or oboi.

P.

P. Piano	Pp. Pianissimo
Ped. Pedal	1 ^{ma} . prima—1 ^{mo} . primo
Pf. Piano and then forte	Ppp. . . . very pianissimo
Perden. . . Perdendosi	Pizz. . . . Pizzicato
Prest ^{mo} Prestissimo.	

R.

Raddoll. . . Raddolcendo Rf. Rfz. or Rinf. Rinforzando

Rallen. . . .	} Rallentando	Ritard. . . .	Ritardando
Rallo. . . .		Riten. . . .	Ritenuto.
S.			
Scherz. . . .	Scherzando	Smorz. . . .	Smorzando
Seg.	Segue	2 ^{da}	Seconda—
Sem.	Sempre	2 ^{to}	Secondo
Sf.	Sforzando	Sosten. or sost.	Sostenuto
Stacc.		Staccato.	

T.

T. S. . . .	Tasto Solo	Tem.	Tempo
Ten.		Tenuto.	

U.

Unis.	Unisoni.
---------------	----------

V.

Var. . . .	Variation	V. V.	Violini
V ^a	Viola	V ^{llo}	Violoncello.
V ^o	Violino	V. S.	Volti subito.

PHRASES WHICH OCCUR IN MODERN AUTHORS.

Andante ma non troppo e con tristezza. Not too slow, but with pathos. (Used by *Kessler*.)

Andantino sostenuto e semplicemente, il canto un poco più forte. In a sustained and simple style, with the melody somewhat louder than the other notes.

Colla più gran forza e prestezza. As loud and as quick as possible. (*Herold*.)

Come 'l primo tempo. In the same movement as at first.

Come tempo del tema. Same movement as the theme.

Cantabile, ornamenti ad libitum, ma più tosto pochi e buoni. In a singing style, with embellishments at will, but few and well chosen. (*Dussek*.)

Con abbandono ed espressione. With self-abandon and expression. (*Herold*.)

Con brio ed animato. Animated and brilliant.

Con 8va ad libitum. With octaves at pleasure.

Da capo senza repetizione, e poi la coda. Begin again, but without any repetition of the strain, and then proceed to the coda.

Dolce e piacevolmente espressivo. [Soft and with pleasing expression. (*H. Herz*.)

FF, principalmente il basso. Very loud, especially the bass.

Il terzo dite a tutte le notte di basso. The third finger on all the notes in the bass. (*H. Herz.*)

Istesso valore, ma un pòco più tento. The same time, but rather slower.

Moderato assai con molto sentimento. A very moderate degree of movement, with much feeling.

Piano, sempre staccato e marcato il basso. Soft, with the bass always well marked and detached.

Poco a poco, più di foco. With gradually increasing animation and fire.

Poco a poco crescendo, decrescendo. Louder, softer, by degrees.

Poi a poi tutte le corde. All the strings, one after another. An expression used in playing the grand piano-forte.

Segue subito senza cambiare il tempo. Proceed directly and without changing the time.

Segue senza interruzione. Go on without stopping.

Sempri piano e ritenuto. Always more and more soft, and falling off in the degree of movement.

Sempre più decrescendo e più rallentando. Gradually softer and slower.

Sempre più forte, all ffmo. Louder and louder to the fortissimo.

Seconda volta molto crescendo. Much louder the second time of playing.

Sin' al fine. To the end.

Tenete sino alla fine del suono. Keep the keys down as long as the sound lasts.

CHARACTERS USED IN MUSIC.

§ 1. *Names of the Notes.**

In England and Germany the notes are named after the seven letters, A, B, C, D, E, F, G.

The only difference is that the Germans apply the letter B to B flat only, and call our B natural, H.

In Italy and France the notes are named
la, si, do, re, mi, fa, sol,
corresponding to our A, B, C, D, E, F, G.

These notes may be natural, sharp, or flat, and occasionally even double sharp, or double flat.

Thus we have C natural, C sharp, C flat, and, at times, C double sharp and C double flat.

In France and Italy these notes would respectively be called *do naturelle*, *do dieze*, *do bemol*, *do double dieze*, *do double bemol*, &c.

The Germans add to the letter which is used to denominate the note, in its natural state, *is*, when it is to be made *sharp*, and *es*, when flat : thus with them

C sharp is called *cis*.

C flat ——— *ces*.

C double sharp ——— *ciscis*.

C double flat ——— *cesces*.




The stave on which the notes are written.









Ledger lines, drawn above or below the stave to supply additional places for the notes.

* For a full explanation of the modern system of notation, see Hamilton's *Musical Grammar*, published by R. Cocks and Co.

	Clefs	Treble or G clef.
		C clef, which admits of four situations.
		F or bass clef.

§ 2. *Characters relating to the Duration of the Notes, Rests, Dots, &c.*

	Breve.	
	Semibreve.	<i>Whole</i>
	Minim.	<i>Half</i>
	Crotchet.	<i>Quarter</i>
	Quaver.	<i>Eighth</i>
	Semiquaver.	<i>Sixteenth</i>



Demisemiquaver.

&c.

3 2 3 2 3 2
4 5 6
3 4 5

All the above notes may have one, two, or even three *dots* placed after them, to protract their duration.

Each note has its corresponding *rest*; as,



Breve rest, or two bars in any time.



Semibreve rest, or generally a single bar rest.



Minim rest.

Half.



Crotchet rest.

Quarter.



Quaver rest.

Eighth.



Semiquaver rest.

Sixteenth.



Demisemiquaver rest.

30 second

&c.

Rests may be dotted or doubly dotted like the notes which they represent.

Notes are sometimes divided into 3, 5, 7, 9, &c. equal parts, instead of 2, 4, or 8, as usual; in this case, the number of parts is expressed by a figure, and

a curved line is drawn over it thus: $\overbrace{3}$, $\overbrace{5}$, $\overbrace{7}$, $\overbrace{9}$, &c.

§ 3. *Marks of Transposition or Alteration of the pitch of the Natural Notes.*

The sharp.

b The flat.

n The natural.

x The double sharp.

bb The double flat.

#b Single sharp after a double sharp.

b# Single flat after a double flat.

§ 4. *Table of Characters denoting the different Species of Time.*

| | | Bar lines, dividing a movement into small equal portions of duration.

C or **⌭** Indicates two minims or four crotchets in each bar.

$\frac{2}{4}$ Indicates two crotchets in each bar.

$\frac{3}{2}$ ——— three minims ———

$\frac{3}{4}$ ——— three crotchets ———

$\frac{3}{8}$ ——— three quavers ———

$\frac{6}{4}$ ——— six crotchets ———

$\frac{6}{8}$ ——— six quavers ———

$\frac{12}{8}$ ——— twelve quavers ———


$\frac{12}{16}$ ——— twelve semiquavers ———


$\frac{9}{4}$ ——— nine crotchets ———

$\frac{9}{8}$ ——— nine quavers ———


$\frac{9}{16}$ ——— nine semiquavers ———


§ 5. *Other Characters affecting the Duration of the Notes.*


 A *bind* or *tie*, which connects two or more notes of the same name into one longer note.


 A *pause*, which lengthens at will the duration of a note or rest.

§ 6. *Characters indicating the various Degrees of Loud and Soft.*

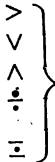
 Indicates a *crescendo*, or gradual increase of tone.


 Indicates a *decrescendo*, or gradual decrease.


 Indicates first a *crescendo*, and then a *decrescendo*.


 Indicates first a *decrescendo*, and then a *crescendo*.


§ 7. *Marks of Accent and Expression.*


 Indicate a stress or marked accent on any single note or chord. The abbreviations *rf*, *sf*, *rfz*, *sfz*, *fp*, or even *f* over a single note, are also used for the same purpose.



 Dashes, indicate notes struck very short, or *staccato*; that is, not held their full value.



 Dots, notes struck short, but not in so marked a way as the preceding.


 Curves and dots. Notes still less *staccato*.



 Slur, or *legato* mark.


§ 8. *Graces.*


 Indicates the *appoggiatura*, whether superior or inferior.


 Turn.


 Inverted turn.

 Turn with the note above made flat.


 Turn with the note below made sharp.

tr or *tr*  A shake.


>>>>


or

 The vibration or close shake.


 Indicates that the chord before which it is placed must be sprinkled or appoggiato.


§ 9. *Characters used to separate a Movement into its component parts or strains, Marks of Repetition, &c.*

 Double bar.

 Double bar, with a repetition of the preceding strain.

 Double bar, with a repetition of the following strain.

 Double bar, with a repetition of the strain on each side.

 Indicates the strain which is to conclude the piece.

§ 10. *Marks of Punctuation, or Rhythm.*

△ Indicates a *phrase* or incomplete musical idea.

□ Indicates a *section* or complete but not independent idea.

○ Indicates a *period*, or complete and independent musical sentence.

The ordinary marks of punctuation , ; : . are employed by some composers for a similar purpose.

§ 11. *Miscellaneous Characters.*

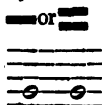
{ A *brace*, used to connect two or more staves together in piano-forte, harp and organ music, or in scores.

♩ = 120 } Mark the application of Maelzel's Metronome.
 ♪ = 80 }
 &c.

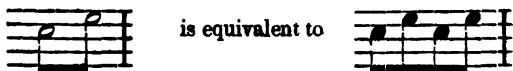
⊕ }
 ↑ } Are met with in piano-forte music, to indicate the use of the pedals.
 * }
 Ped. }

w The *direct*; it is placed upon the same line or space as the note which begins the next line.

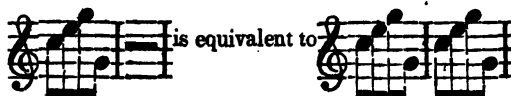
┌ } Are often met with in violin music, the former to indicate a *down*, and the latter an
 ^ } *up*, bow.

§ 12. *Marks of Abbreviation.*

Indicates that the long note must be repeated as often as it contains quavers or semiquavers.



AND



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